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THE ROYAL SCOTTISH ACADEMY

1826–1916

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ROYAL SCOTTISH ACADEMY, EDINBURGH.

Reproduction, on reduced scale, of Etching by D. Y. Cameron.

THE ROYAL SCOTTISH ACADEMY

1826–1916

A Complete List of the exhibited Works by Raeburn and by Academicians, Associates and Hon. Members, giving details of those Works in Public Galleries

Compiled under the direction of FRANK RINDER with the sanction of the President and Council

With a Historical Narrative of the Origin and Development of the Royal Scottish Academy by

W. D. McKAY, R.S.A.

Preceded by an Essay on Academies and Art by

FRANK RINDER

GLASGOW
JAMES MACLEHOSE AND SONS
PUBLISHERS TO THE UNIVERSITY
1917

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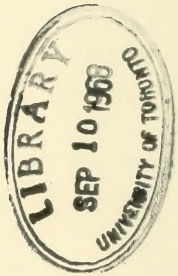


DEDICATED BY SPECIAL
PERMISSION TO HIS
MOST GRACIOUS MAJESTY
KING GEORGE V.

Contents

PAGE

Academies and Art: an Essay by Frank Rinder - - - xi

The Royal Scottish Academy; a Historical Narrative by W. D. McKay, R.S.A. - - - - - - - - - xxxi

List of Officials - - - - - - - - - - cxxiii

Alphabetical List of Members - - - - - - - - cxxv

CATALOGUE OF EXHIBITED WORKS - - - - - - 1

Index I. Lenders, Donors, and Bequeathers of Exhibited Works 433

Index II. Place Names - - - - - - - - - 469

Index III. Important Architectural Subjects - - - - 480

List of Illustrations

PAGE

THE ROYAL SCOTTISH ACADEMY BUILDINGS, EDINBURGH

(The engraved frontispiece is a reproduction, on a reduced scale, of the etching by D. Y. Cameron, A.R.A., A.R.S.A., 180 impressions of which were issued with a special edition of this work. It is inserted both on account of its own interest and as a memento of what the volume owes to Mr. Cameron's generous assistance)

Frontispiece

GEORGE WATSON, FIRST PRESIDENT, 1826-1837 - - - - xl

From the Self Portrait in the Scottish National Gallery

SIR WILLIAM ALLAN, SECOND PRESIDENT, 1837-1850 - - - lxiv

From the Self Portrait in the possession of the Royal Scottish Academy

SIR J. WATSON GORDON, THIRD PRESIDENT, 1850-1864 - - - lxxvi

From the Self Portrait in the possession of the Royal Scottish Academy

SIR GEORGE HARVEY, FOURTH PRESIDENT, 1864-1876 - - - lxxxviii

From the Portrait by Robert Herdman, R.S.A., in the possession of the Royal Scottish Academy

SIR DANIEL MACNEE, FIFTH PRESIDENT, 1876-1882 - - - xcvi

From the Portrait by James Archer, R.S.A., in the possession of the Royal Scottish Academy

PAGE

Sir William Fettes Douglas, Sixth President, 1882-1891 - - c

From the Portrait by Sir George Reid, *P.*R.S.A., in the possession of the Royal Scottish Academy

Sir George Reid, Seventh President, 1891-1902 - - - - civ

From the Bust in Bronze by Pittendrigh Macgillivray, R.S.A.

Academies and Art

ACCORDING to tradition, Nero fiddled as he watched Rome, the Queen City of the Ancient World, consumed by fire. To seek consideration now for a subject so remote from the tides of life—and of death valiantly met—as Academies and Art may appear only less callous to supreme events, because less arresting. What have we to do with such a theme while yet the purple testament of war lies open, and on each fresh-turned page are written in blood the names of innumerable brave and selfless men? Yet clear-sighted thinkers of every age have recognized the necessity to rescue as far as may be the arts from the devastation of war. Unless at each stage, indeed, humanity is to be robbed of its heritage of spiritual treasure, unless veritably man's passion for uplifting beauty is to be quenched, and he is to become a prisoner of life, effort must be made to preserve the continuity of the arts. So far from this being inimical to the duty of an enlightened and patriotic people, it is an essential part of that duty. Consider the alternative. Eliminate from the realm of consciousness, if it be conceivable, that which is contributed to every moment of life by artists in words from Homer to Shakespeare and Milton, from Blake, Coleridge and Keats to Meredith; by musicians such as Bach and Beethoven and Mozart; by great painters and sculptors like Piero dei Franceschi, Mantegna, Michelangelo, Rembrandt: silence, in brief, the ever-haunting spirit-melody of human aspiration, and how dim and sterile, how baffling too, would existence become.

In the turmoil of Napoleonic times, when as now our race had all at stake, the eager spirit of Keats perceived the universe as a vale of soul-making whose vitally fruitful experiences embrace those of warfare as well as of peaceful activity. Within that vale are not the arts as a House of Interpretation, its fabric wrought of the prayers and praises, the illuminate dreams and potent visions of countless men and women? In the most profound sense it is true, surely, that by helping

us to cast off "all that is not inspiration" the arts enduringly serve spiritual ends. "Think on the Passion of Christ" was the dying counsel which quintessentialized the soul-knowledge of Michelangelo. Therein the great artist who has been called the Conscience of Italy discerned the mesothesis of earth and heaven, the reconciling chord between human and divine. Creative alike as poet, architect, sculptor and painter, Michelangelo as engineer once commanded the defences of Florence, the city which in strangely tender phrase he calls "the nest where I was born." Experience so catholic convinced him that the arts through which he strove to reveal himself contribute inestimably to the range and depth, to the vital rhythm of human consciousness; are, indeed, as music amid mere sound, as incense ascending towards "the blest kingdom meek of joy and love."

"The Boche is saving the world, because he has shown us what evil is," avowed a French officer in the firing line. Perhaps nothing short of a cataclysmic war would have convinced us of the fundamentality of his words.

> Life was to us a mist of intimations:
> Death is a flash that shows us where we trod.

In the freedom—or license—of security we ranged as we would, perforce satisfied to discover a hint here and there of the indwelling spirit of things. War has compelled us to revalue every supposed possession. While courage, steadfastness, devotion, faith, stand firm, ill-rooted views and not a few cherished convictions drift now at the mercy of wind and wave. One important fact emerges as relevant to my subject. In our highly developed and complex civilization, the poignant realities of war to the surprise of many have extended the influence of literature, of music, and, though as yet in lesser degree, of the other arts. Soldiers at the front, men of the Navy, civilians at home: by hundreds they have for the first time recognized that the creatively fathoming arts do not fear "to tread the last measures with humanity," that to the solitary mind they give comradeship, understanding, exaltation. Before he died in the service of his country at Lemnos, Rupert Brooke breathed the melody of his spirit into a pregnant thought, present one may be sure to many ere their souls were released.

> And think this heart, all evil shed away,
> A pulse in the eternal mind, no less,

Gives somewhere back the thoughts by England given:
Her sights and sounds; dreams happy as her day;
And laughter, learnt of friends; and gentleness,
In hearts at peace, under an English heaven.

The incalculable and permanent value of the arts conceded, what of Academies and Art? Most grandiose of all modern Academies, had it been realized, would have been that conceived by Richelieu in the seventeenth century. His acute and subtle brain projected nothing less sovereign than a European College of Art, Science and Literature, where the chief artists, authors and students of the Western world should, in seclusion and honour, work and live. Richelieu, often characterized as a revengeful despot, was in any case an advocate of invincible authority. His European College would with more or less success have attempted to promulgate universal laws, to be the ultimate tribunal of art and letters. Such an international authority must have put to the severest test many debatable—and some surely abandoned—principles and practices.

Ah, what a dusty answer gets the soul
When hot for certainty in this our life.

Would experience of the truth of Meredith's lines have quenched the ardour of such an Academy's most convinced supporter? In what does Beauty consist? Is it subject to any ascertainable law, and if so can it be analysed from such a standpoint? In the arts, where ever and again foreseen purposes are transcended, is there a right and a wrong, an independent, objective standard whereby aesthetic values can be tested, a discovered or at any rate discoverable criterion of merit? Unless there could be formulated a code of critical legislation based upon a fundamental and generally accepted body of aesthetic doctrine—and how enslaving is the mere thought—the life of Richelieu's College must at best have been brief, stormy and disillusioning. Was, then, his dream chimerical, if only because it implied an existent uniformity of judgment, a stable orthodoxy, which, when we come to examine closely, would at each point imperil vital development?

Assuming, on the other hand, that his Academy could have been firmly established, was it susceptible of that "renovation without end" essential to meet the needs of unfolding consciousness? Faith in the practicability of his scheme involves belief in an International Academy capable of knitting together in a vitally impressive way the seemingly adverse claims of order and free activity, of tradition

and fruitful adventure, of stability and evolution. Cultivated intelligence soon or late rebels against the findings of any less catholic, less imaginatively just, court of appeal. To maintain authority, it is essential that such an Academy should not only conserve the existent "good," but generously recognize that which is in process of becoming good; not only subdue revolts of mere ignorance or arrogance, but reverence and preserve the "superior innocence and sensitiveness" whence spring some of the fairest flowers of art. Of such a charter—stated in terms whose ambiguity invites assent—all will concede the validity. Is it probable, is it even conceivable, however, that had Richelieu's dream been realized Europe would by now have found that for which Mr. Laurence Binyon imaginatively says pictorial art is in search, "a single language expressing the whole modern man, the depth of his spiritual desire as well as the changing lights and colours of his material existence?"

Though his European College never took tangible shape, Richelieu succeeded in establishing the most potent Academy of modern times: the Académie Française to which royal letters-patent was granted early in 1635, but not till 1637, after violent opposition, verified by the French Parliament. In the Academy's statutes of foundation, approved by the Cardinal-founder, we read that its "principal function shall be to work with all the care and all the diligence possible at giving sure rules to our language, and rendering it pure, eloquent, and capable of treating the arts and sciences." None can question the justness of the aim thus formulated, nor its clear-sighted, typically Gallic practicability. Yet even as limited to letters—concerned namely with the perfecting of the most living stuff of art, spoken language—has the scheme attained its object or has vitality in considerable measure been sacrificed to order? We know at least that verdicts on the failure or success of the Académie Française have varied greatly. Ernest Renan, himself enrolled as one of the Forty Immortals, pronounced a glowing eulogium. So in our own tongue did Matthew Arnold, who attributes in large degree to the Academy that absence of provinciality and of vulgarity, that open-mindedness and precision, which pre-eminently characterize French literature. On the other hand, we are reminded of the number of authors of highest creative power, Molière, Descartes and Balzac among them, who from one cause or another escaped Academic recognition. A comment of real importance is that of a French writer, M. Lanfrey. "If we examine the Academy's influence on the national genius, we shall see that it has given it a

flexibility, a brilliance, a polish, which it never before possessed; but this has been done at the expense to the national genius of its masculine qualities, its originality, its spontaneity, its vigour, its natural grace." Moreover, that master of the *mot juste*, Anatole France, commits himself to the assertion: "La médiocrité triomphe à l'Académie."

Of such national institutions, in so far as they are influential, can much more be reasonably expected? Is it not inevitable that soon or late they shall "lose the survey," if indeed it ever be found; shall codify the achievements of the dead and legislate thereon to the embarrassment of the living; shall permit the spirit to be usurped by the letter, true inspiration by some arrestingly clever counterfeit? Fortunate, indeed, if no contracting utilitarianism gain sway, for to such influences human organizations tend to succumb.

Richelieu, freed from what he deemed the darkness of mediaevalism, looked back across the centuries to the earliest of all Academies, that founded more than two thousand years ago in a grove outside Athens by Plato, who held that art is a form of communion with the eternal. Cicero's famous panegyric on the Academic fraternity might stand as the ideal of every subsequent Academy: "Their writings and method contain all liberal learning, all history, all polite discourse; and besides they embrace such a variety of arts that no one can undertake any noble career without their aid. . . . In a word, the Academy is, as it were, the workshop of every artist." As an epitome of the inevitable discrepancy between ideal and practice, however, stands the subsequent declaration of the Academicist, Polemo: "We should exercise ourselves in business, not in dialectical speculation."

Whether or not Polemo's utilitarian outlook truly represents the later temper of the earliest Academy, history makes plain that, like other institutions, Academies have tended to be inimical to that creative genius which at once awes and liberates the human spirit. Creative artists in all times and countries seek by means of an inviolate symbol, seeming often at variance with systematized knowledge, to unite the external and the internal. They seek the underlying unity in which variety is rooted. Inasmuch as that mysterious wonder, the "genius of the man of genius," is an unconscious activity, the first phases at least of creative processes defy analysis. Indisputably, the act of creation refuses to conform to any merely outward standard. It is in isolate depths of subconsciousness that each gathered fragment of thought and feeling, of winged

aspiration or baffled hope, passes through the alembic of purifying, universalizing flame. The issue is that of three things is born not a fourth, but a star.

That Academies, no matter how wise and single-minded their conduct, cannot do more than gradually scan the horizons revealed by genius is not, however, an argument against their existence. They play a useful part if, with a minimum of tyranny—fortunately genius refuses to be caught and caged—they help to preserve continuity, and save us from unwittingly casting aside valuable parts of our invaluable heritage.

Several centuries before Richelieu's day, and, it must be emphasized, in simpler, more propitious conditions, his ideal of a technical, intellectual, may we not say spiritual, workshop for every artist, was for the plastic and applied arts signally realized. The generally favourable conditions for putting capacity to the test deemed indispensable by Richelieu for the success of his colossal scheme were ensured to members of the Craft Guilds of the Middle Ages. No more vital centres of productive activity have to our knowledge existed. Let it be remembered, however, that in mediaeval times and for long thereafter a common liking for things beautiful remained unimpaired, nor had competition resulted in the substitution of "show" for real excellence. Though, therefore, it would be vain under the wholly altered conditions of modern life to attempt in detail to re-constitute the Guild system, yet from the wise order which it imposed, from the honesty and high standard of work which it enjoined, important lessons for here and now are to be drawn.

Into the complex question of the genesis of the Guilds it is unnecessary to enter. Relatively immaterial is it whether they sprang up more or less independently as protective organizations in various countries, or whether in essentials they can be traced back to the Roman Empire, and, highly organized in Constantinople during the great period of Byzantine Art, were revived as the order of the Arti in Italy, thence spreading northward. The important fact is that by the time Europe re-awakened to the value from the standpoint of ideal life of delightful buildings and objects to adorn them, town after town had become a kind of craft university, daily instilling, not less by practice than by precept, fundamental principles. Theory was not allowed to outstrip performance; indeed, the two were indivisible. Equipped, if not to his own satisfaction at least to that of the confraternity to which

he was bound to belong, the craftsman could hardly fail to discover ample scope for his activities, no matter how great or ambitious. There were vast, growing cathedrals to build and to enrich with storied glass and chiselled figures, altar-pieces to be painted, costly vessels and vestments to be made—God to be glorified. Free from the domination of Museums of Old Masters, from the pressure of contemporary over-production, many a craftsman saw his immediate surroundings as, so to say, a clean canvas ready to welcome his "first, fine, careless rapture." The light, the atmosphere, were those of dawn, infinite in promise. The morning bell, echoing an inward call, summoned the craftsman to the utmost exercise of his disciplined gifts.

Think, for instance, of typical opportunities such as were provided by the building and sanctifying of cathedral-shrines like those of Canterbury, of Amiens, of Chartres. Walter Pater, in *Gaston de Latour*, evokes a vibrant image of that "dim, spacious, fragrant place, afloat with golden lights," Notre-Dame de Chartres. "It was a world to explore, as if one explored the entire Middle Age; it was also one unending, elaborate, religious function—a life, or a continuous drama, to take one's part in. Dependent on its structural completeness, on its wealth of well-preserved ornament, on its unity in variety, perhaps on some undefinable operation of genius, beyond, but concurrently with, all these, the church of Chartres has still the gift of a unique power of impressing. . . . The somewhat Gothic soul of Gaston relished there something strange, or even bizarre, in the very manner in which the building set itself, so broadly couchant, upon the earth; in the natural richness of tone on the masonry within; in its vast echoing roof of timber, the 'forest' as it was called; in the mysterious maze traced upon its pavement; its maze-like crypt, centering in the shrine of the sibylline Notre-Dame, itself a natural or very primitive grotto or cave . . . it was such a treasure-house of medieval jewellery as we have to make a very systematic effort even to imagine. The still extant register of its furniture and sacred apparel leaves the soul of the ecclesiologist athirst."

To see the infinite in all things is to see God, Blake declared. Does that thought suggest a key to the august, spiritually vigilant figures carved by unremembered artists of the twelfth century on the West Front of Chartres Cathedral, to the stained glass of that West Front, whose rich, etherealized colour awaits each morning the advent of God's life-giving light, sealing with daily benediction a peace of earth with heaven? The figures and the pellucid

stained glass—glass at once so profoundly solemn and so joyous—form part of a most significant language to which, as it were in a divinely renewed childhood of the world, mediaeval artists were heir.

The architect, the sculptor, the painter, the weaver, the worker in stained glass—how few of their names have come down to us!—were by a common impulse impelled to unite as complementary members of one vital brotherhood, impassioned by a common aim to seek a common goal. That goal was a glorious unity wherein the endeavours of each, whether humble or conspicuous, should have organic scope. Jan van Eyck, in his "Saint Barbara" of 1437—a veritable poem of activity, fair and mysterious and vital as a flower—images the ardour with which masons, sculptors and other mediaeval craftsmen dedicated their energies to the making of a great Gothic tower.

That this spirit once so common, so magnificent in scope, remains an element of life we surely may believe. As one signal instance of its persistence, has not the architect-designer of the little Thistle Chapel in Edinburgh—under widely different and far less favourable conditions—demonstrated that appeal can still fruitfully be made to that each-for-all enthusiasm, the results of which exceed incommensurably the sum of its individual contributions?

But in what sharp contrast with the bewildering complex of to-day stands the firmly established order to which the mediaeval craftsman had to submit! One entrance door only was open to him. Solemnly, often in presence of officers of the Guild, the lad, his fitting birth accredited, was bound apprentice to a duly enrolled master for a period generally extending from five to eight years. "So help me God and halidame and by the Book," or some such oath, was uttered as ratification of the bond, any breach of which was punished by "our moder holy chirche." In early times the apprentice dwelt under the roof of the master who provided meat, drink and clothing. The lad could attend no festival or sport without license, and he swore "well and truly to keep his occupation and do such things" as his master bade him. He helped in the routine of the household and was in all respects subject to the master, intellectually and morally hardly less than in his work. Implicit obedience in every detail was decreed. We may look at the matter through the clear eyes, the daily sight, of a great artist learning his craft under mediaeval conditions. Dürer wrote of his three years' apprenticeship under Michael Wolgemut: "During that time God gave me diligence so that I learnt well." Does not that indicate the ardour and the sacrifice, the natural

piety too, necessary to becoming a trustworthy workman? Efficiency was no mere shibboleth, but an essential qualification for the exercise of any calling, whether classed as higher or lower, an ideal interwrought with the religious consciousness, as, indeed, with beautiful simplicity Dürer suggests. And, with this inward and outward urge, what did he learn? To use his own words, that "the gathered, secret treasure of the heart is manifested by the work, and the new creation which a man createth in his heart appeareth in the form of a thing."

The scope of the Guild's operations embraced directly or indirectly the educational, the disciplinary, the protective. Like weavers, potters and blacksmiths who serve utilitarian needs, painters, sculptors and others who minister to needs as enduring though less material had in the first place to be skilled workmen—honest artisans, if we do not shirk the term. Not for a moment did exalted aims excuse indifferent craftsmanship; indeed, technically faulty products were practically unknown, for the reason that their circulation was forbidden as harmful to the general welfare of the Guild.

If the rule seem rigidly exigent, it must be remembered that for Guildsmen of the golden period the fulfilment of ordinary tasks involved a detailed knowledge and responsibility, a constant experimentalizing, which whetted and kept a keen edge on integrity and discipline.

A few of the far-reaching differences between the practice of the Middle Ages and of the present may be scanned. For instance, the artists' colourman and other specialistic developments have withdrawn from the purview of the modern painter much of the minute knowledge on which centuries ago sound craftsmanship was based. The old-time apprentice was taught to select wood of suitable kind and quality for the panel; to prepare the surface and to lay the ground, prior to the use of colour. Similarly, he had to learn to discriminate between the quality and character of such colours as were available, to grind them and make them ready for use. Nor was this all. He was himself trained to make every instrument employed, such, together with all materials, being rigorously examined by Officers of the Guild, to the end that equitable dealing should be maintained. Thus fostered in practices and precepts of thoroughgoing excellence—not, let it be emphasized, that merely mechanical excellence which issues in dull uniformity—there was no room for "pot-bellied equanimity," to use Carlyle's bludgeoning phrase.

As has been shown, the first and foremost obligation of the industrious apprentice was to conform to the existing order. Rebellious questionings were not permitted to impinge on that order, founded, be it remembered, on the results of investigation, zealously tested by constant practice. In a word, the authority of the Guilds commanded and deserved general assent.

Despite signal examples to the contrary, we are apt to think of conformity solely or chiefly as weak acquiescence. It is obvious, however, that conformity has value only in proportion, as each step marks a resolve to succeed in an ordered way. In so succeeding, consciousness is awakened that knowledge and virtue gathered by others may be used as a basis for fresh discovery. The apprentice, attentive to the voice of the master whom he reverenced and loved—as David of *Die Meistersinger* reverenced, loved and served Hans Sachs—absorbed his ideas, emulated his methods, became possessed of his standards of perfection. "Grammar" and "style" were not put in separate categories; they were united in one living formula.

Having imbibed all of which he was capable, the apprentice usually became a journeyman, free to work for any master. But in no direction did he find the spirit of his early training violated or abjured. Not yet was there internecine war in Art between the Grand Style and the Naturalistic, between Archaism and Neology, between Impressionism and Representationalism, while of revolutionary excursions by the Futurist, the Cubist, the Vorticist, nothing for ages long was to be heard. In many Guilds, before the journeyman under oaths of fealty to his fellows and his calling was raised to the rank of master, eligible to take part in the conduct of the organization and himself to accept commissions, he had to make and present a masterwork of satisfactory quality. The diploma work of modern Academies derives therefrom. Furthermore, the journeyman was often compelled to extend by travel the range of his experience; hence the *Wanderjahre* of three years or more, analogous to the travelling scholarships of modern teaching Academies.

Accustomed to the clamour of mutually destructive doctrines, religious and aesthetic, it is impossible for us to recover an adequate sense of such a past. None then promulgated the illusory doctrine that one man's opinion is as valuable as another's. Scepticism had done little towards undermining, temporarily or permanently, the authority of the Church, beyond the scope of whose blessing nothing flourished. Consciously at any rate, tradition in the arts and crafts was

no more—but no less—than a lofty standard of workmanship; not as now a perplexing composite whose essence none can define.

In the foregoing brief survey, obviously from the ideal standpoint, of an intricate and multiform system, my chief aim has been to emphasize the strict discipline, the high standard enforced on the craftsman from youth to age. To some extent, doubtless, individual effort was constrained, though less, perhaps, than we in wholly altered circumstances might expect; even it may be some wilder growths of genius were rooted out as weeds. Yet at their best the Guilds were admirably adapted to the needs of their time. Specious originality, as over against fine craftsmanship used to image a more or less common stock of ideas, was not then premiated as to-day it is. No true artist thought to hide a nostalgia for the unachieved. It is uttered in Jan van Eyck's humble, strong motto, "As I can, not as I would." Development being along lines at once vital and congenial, iconoclastic revolt against the prevailing discipline did not seem necessary for inward perfecting.

Under the stress of competition and other adverse influences the Guilds degenerated. Emerging victorious from the tyranny of the merchants, the Craft Guilds in their turn became tyrannical. As the volume of trade increased, and greater opportunities were afforded for the employment of capital, their criteria were debased and falsified. A temper of monopoly was aroused, and, more or less at the same time, efficiency and excellence were relegated to unimportant places. In order to diminish the number of fully equipped craftsmen, for instance, masterworks of prohibitive cost and of little if any use had to be executed, and the *Wanderjahre* were extended to five years. Ideals of integrity, mutual help and public service were abandoned. In a word, the Guilds became permeated with the principle of modern economics, which, divorced from all other considerations, is to buy in the cheapest and sell in the dearest market. Since the decay of the Craft Guilds—for in spirit they have no lineage—artists, lacking hardly less the discipline than the protection which they provided, have to a great extent been thrown into the commercial vortex.

The plenary change which took place between the break-up of the Craft Guilds—which were undermined by the Reformation though for long thereafter, shorn of their power, they existed—and the early days of the Royal Academy of Arts, founded in 1768, can hardly be more strikingly marked than by the

memorable close of Reynolds's final Discourse, addressed to the students on December 10, 1790: "Were I now to begin the world again, I would tread in the steps of that great master: to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man.... I should desire that the last words which I should pronounce in this Academy, and from this place, might be the name of—Michelangelo." Before pupils in the Schools could be so addressed by the President, it is evident that there was no counting on a ready welcome for art from all sorts and conditions of men. Patrons, obsessed during foreign travel by the worth of Renaissance and Eclectic art, had to be indoctrinated with the value of native art. The "burden of precedent" lay heavily on the time; no vital tradition operated. Hence Reynolds, seeking to inspire a new generation of native artists, invoked the art of a master belonging to an alien time and a different race. His professed aim was to recover and remould to existing needs—needs difficult indeed from such a standpoint to ascertain—the secret of the mighty Florentine's august art, created for his own city. Repeatedly Reynolds appealed from the "ignorant" present to the past: "Whatever is familiar, or in any way reminds us of what we see and hear every day, perhaps does not belong to the higher provinces of art, either in poetry or painting." Than this doubt as to the fundamental relation of art and life, nothing could demonstrate more clearly the problem by which the Royal Academy felt itself to be confronted. Moreover, to this day the problem remains unsolved by Academies. Convinced of the efficacy of his ideas, Reynolds declared the principal advantage of an Academy to be that, "besides furnishing able men to direct the student, it would be a repository of the great examples of the art . . . by studying these authentic models, that idea of excellence which is the result of the accumulated experiences of past ages, may be at once acquired and the tardy and obstructed progress of our predecessors may teach us a shorter and an easier way."

How remote and doctrinaire all that seems when compared with the directness and immediacy of the inward call made on the mediaeval craftsman! He—fortunately—was concerned neither to "destroy this vile idealism" nor to question the validity of contemporary aims and ideals, but just gladly and faithfully to add to the world's store of beauty. And in a later, more perplexing period, Rembrandt's genius found its creative way in intensifying and exalting

the homely into sublimity, in evoking from familiar sights their essential beauty and significance. Rembrandt's "Christ Preaching" has supreme worth as a final, an inevitable issue of "what we see and hear every day."

More than a century of baffled endeavour has proved how fallacious was Reynolds's hope. True, the Royal Academy, short-sightedly declining to purchase its first President's collection, has not gathered together masterpieces of painting and sculpture; but in public galleries and museums the student has been abundantly provided with models of excellence. Yet the goal of "Universal Beauty" remains as distant as ever: nay, instead of one goal there to-day are a hundred, each irresistibly alluring. In part because of the prevailing incertitude we are apt to forget the truth of words written by Leonardo in one of his Note Books: "Thou, O God, dost sell unto us all good things at the price of labour"; at the price, that is to say, of strenuously and stedfastly exercising every talent, intuitive as well as acquired, moral and spiritual, of the mind as well as of the body.

The Academic ideal has been convincedly and eloquently put to us by a great artist and organizer—the well-informed, urbane Reynolds. Listen, on the other hand, to the "glorious outcast," the assailant voice of originality *contra mundum*. William Blake, born in London in 1757, served his apprenticeship, strangely enough, in the same street—Great Queen Street, Lincoln's Inn—as did Reynolds. It is questionable whether he would have found the *status quo* of any age or country hospitable to his intensely original views and methods. Hardly less alien than the classic eclecticism of the Royal Academy would to him probably have appeared the somewhat exotic ideal set up as a test in the Academy established about A.D. 1100 in China by Hui Tsung. That artist-emperor encouraged subtle ingenuity rather than real imaginative insight. Thus on one occasion artists seeking place in his Academy had to illustrate the following words: "The hoof of his steed comes back heavily charged with the scent of the trampled flowers." The prize-winner painted a rider with butterflies following at his horse's hoofs. A Chinese Blake would surely have held that such hothouse subtleties lack living inspiration. Wrapped, indeed, in their wonder-making visions, whose elements of truth and beauty are too "eternal" to gain immediate recognition, the William Blakes of the world, it seems, can never fit into an existing system. Inevitably they are of those who in the

wilderness cry aloud of the nearness of the kingdom, with the solitudes only to echo their cry. Nevertheless Blake would have assented to the classical ideal of freeing beauty from anything contingent, which Academies in general endorse. But whereas Academies have of necessity to lay stress on the value of collective, often antecedent, endeavour, Blake was guided by a rarer star, the star which, shining in his own spirit, focussed, as he knew, rays of divine light. With the unabashed voice of his natural pugnacity and genius, he attacked Reynolds's balanced periods and ridiculed his eclectic conclusions. Doubtless many causes contributed to Blake's animosity towards Reynolds. Temperamentally a gulf divided the two. Sir Joshua, sweet-natured and circumspect, distrusted intuitional verities. Blake, on the other hand, declared that the man who has "no innate ideas must be a fool and knave; having no con-science or innate science." Reynolds's art was extolled by the age. That of the natural seer, Blake, was neglected—"I am hid" was his self-record. There was, too, a direct personal reason for the hostile attitude. When as a young man Blake called on Reynolds to show him some designs, he was counselled to work with less extravagance and more simplicity, and to correct his drawing. The poet-artist never ceased to speak without indignation of that entirely disinterested and reasonable but—we must not blink the inference—typically Academic advice.

When, however, the personal factors are eliminated—not an easy matter when criticism is mostly a personal outcry—some of Blake's little known marginal notes, pencilled about 1820 in his copy of Reynolds's *Discourses*, may be cited as representative of genius in a vehemently anti-Academic temper. On occasions he merely relieved his spleen, as in stinging words like "this man was hired to depress art," or when, fixing on some confusion or inconsistency of thought, he wrote "Folly," "Contemptible," "A lie," or "He makes little concessions that he may take great advantages." Then, assessing the generosity of the Academy at "three farthings," he hurled at it from ideal heights the shaft: "Let not the nation where less than nobility is the reward pretend that art is encouraged by that nation." Such and numerous other hostile comments, based often on misapprehension, we may relish without taking too seriously. Disregarding these skirmishes, no Academy would dare to ratify many of Blake's most characteristic dicta, which, indeed, would be asserted to bring not peace but a sword. Declaring the poetic genius to be the true man, the creative and redemptive principle, he wrote: "Passion and expression are beauty itself. The

face that is incapable of beauty and expression is deformity itself, let it be painted and patched and praised and advertised for ever. It will be admired only by fools." Again : "The man who on examining his own mind finds nothing of inspiration ought not to dare to be an artist." On the other hand, there might perhaps be hazarded in the hearing of students that "all sublimity is founded on minute discrimination." Blake, in brief, stands forth as the protagonist of divinely given and divinely nurtured imagination, seeking ever to clarify that which is opaque, to liberate that which is in bondage, to eternize beauty. Will some Utopian Academy have a William Blake as inspired President ?

It has been affirmed that in spirit the mediaeval Guilds have no lineage. In a remote and restricted way only are Academies analogous even to those Guilds of St. Luke beneath whose banner in various countries and periods painters first leagued themselves ; nor is the Royal Academy a veritable descendant of the Guild of Painter-Stainers despite the living link of Reynolds's membership. Under the patronage of George III. the Royal Academy was established "for promoting the arts of design," painters, sculptors and architects being elected thereto. But whereas the Guilds embraced all organizations, all individuals, involved in making "things," we now had, to use the opening words of Reynolds's first Discourse, "an Academy in which the Polite Arts might be regularly cultivated." Thus at the very start a radical difference was implied between the Fine and the "not-Fine" Arts. Native Fine Arts—painting and sculpture pre-eminently—being royally approved, it probably never occurred to the founders that the welfare of the Applied Arts did not inevitably follow. Within a few hundred yards of their studios original members of the Royal Academy could obtain furniture at once "elegant" and useful ; and, as is evidenced by Museum examples of to-day, it was the same with all objects from houses to snuff-boxes needed in daily life. Moreover, "The Society for the Encouragement of Arts, Manufactures and Commerce," founded in 1754, might be held to concern itself with the Crafts. Unconscious or heedless of the forces at work to weaken the connexion between design and handicraft, Reynolds and his colleagues took it for granted that the then-existing state of affairs would continue. Sir William Chambers, architect of Somerset House—a building, truly declared Reynolds when the Royal Academy

removed thereto in 1780, which "will remain to many future ages an illustrious specimen of the architect's abilities"—was one of the Foundation-Members; but it is significant to note that of those who never received Academical recognition were the Scottish architect-decorators, the brothers Adam, ever to be associated with the Adelphi, Thomas Chippendale, Thomas Sheraton and George Hepplewhite. Already, without protest from "amateurs," the fashion of the time classed these men as tradesmen—we read of the "firm" of Adam, of Chippendale, and the rest.

In 1768, indeed, had begun that specialization of labour, that demand for swiftness and volume of production, which, when invention served, culminated in the widespread introduction of machinery, in the establishment of factories removed from public sight, with the result that craft after craft became mechanicalized. The universal call for things of real beauty, interwrought with life in mediaeval times, soon became practically extinct, save as a more or less exotic and undisciplined if not even simulated development among "connoisseurs." Then set in the full tide of industrialism, which, regardless of other considerations, aims to produce a maximum of marketable commodities at a minimum cost. The arts and crafts, on the other hand, strive after an uplifting and all-round enrichment of consciousness. Despite gallant attempts to restore equilibrium, the pendulum for a century and more has been swinging in the direction of narrow utilitarianism. "Have nothing in your house which you do not know to be useful and believe to be beautiful" comes to the average person as a counsel of perfection. The "civilized" world, indeed, is apt to look askance at energies other than those concentrated on material progress. With this root-problem of the conflict between beauty and utility Academies have not seriously grappled. Conscious, it may be, of an inability convincingly to demonstrate the fundamental relationship between the arts and general conditions of life, Academies have remained content to form little and often rather artificial oases in the wilderness of the modern world. Again and again they have been urged to extend their boundaries, to aid in the endeavour "to turn our artists into craftsmen and our craftsmen into artists." But, aware perhaps of the many and complex dangers, they have seldom dared to respond to the summons. Moreover, whereas for years after the introduction of the easel picture architecture was acknowledged to be the Mistress Art, under whose aegis other arts and crafts found full scope, painting, partly as a result

of our exhibition system, has been unduly enthroned at the expense of creative activities no less important.

Various panaceas have been advanced for the admitted divorce of the expressive arts and crafts from the vital trend of the nineteenth century, an epoch of unprecedented material progress, which, paradoxical though it appear, was fain still to preserve the arts as a kind of side-dish. Crude utilitarianism was most strongly entrenched perhaps when in 1855 William Morris came of age. Enlarged and secularized, his neophyte's dream of the mid-fifties haunted him to the end. It was to devote his considerable fortune to the establishment of a monastery wherein he, Burne-Jones, Rossetti and other Pre-Raphaelite friends, following the ascetic life, might organize on a basis of genuine delight the production of art dedicated to prayer and worship. A mediaevalist born out of due time, Morris would unhesitatingly have swept away the advantages which accrue from machinery in whatever kind; would, so he was convinced, have gladly dispensed with every mechanical convenience and adjunct. Morris held that onward from the break-up of the Middle Ages civilization had been following a wrong path, and that, before there could be any true progress, it was necessary to return to the point of mistaken divergence. So only, as he thought, could art activities be rescued alike from convention and caprice, and once more become a natural, an integral part of life activities. In was in this temper that he ardently experimentalized and achieved many remarkable results, as dyer, weaver, decorator, printer. But, is it conceivable that the body politic will ever consent to the attempted turning back for centuries of the hands of the clock? No, assuredly no. How intangible as over against all that commercial prosperity connotes is the aim of again making London "small and white and clean," our country a place of green gardens and grey towers, ordinary life a poem of mediaeval activity. Common sense rightly stands out against such voluntary retrogression. Machinery wisely utilized is not a curse but an incalculable benefit. Well nigh insuperable as seem the difficulties of uniting the apparently antagonistic claims of material progress and the arts, fruitful development must of necessity be along these lines. Call modern industrialism a devil if you will; imaginative reason has to cast the evil spirit out of that devil. Morris, himself by deliberate choice a tradesman, rightly averred that from tradesmen, bent just on profit, art cannot be expected. "Artists" should bear that in mind. Yet

Morris's life-loving nature recognized that beauty, expressive of inwardly satisfying visions and significant dreams, is a supremely marketable quality. Not least important of the functions of Academies in the "dust and heat" of a commercial era, is to stand forth in a catholic spirit as proclaimers of that indisputable fact. Their influence and protection, enlarged to embrace all kinds of vitally expressive effort, would be immensely valuable.

As the earliest and most prominent of its kind in this country, I have alluded exclusively to the Royal Academy. In several important respects, however, its conduct and attitude fail to cover the whole ground usefully occupied by Academic institutions of to-day, nor are they necessarily typical. For instance, though it lies beyond my purpose to treat of the Royal Scottish Academy, some differentiating characteristics have onward from its very inception —as in the stimulating purchase of Etty's "Judith" pictures (*vide* W. D. McKay's Historical Narrative, p. xlviii)—betokened a truer apprehension of an Academy's functions and educative influence. By admitting even junior associates to share in practically all its responsible activities, the Scottish Academy wills to keep itself in touch with art in the making. Again, the annual exhibitions represent not native art only, but, taking a sequence of years, reflect the progress of art on the Continent. Then, too, the for long neglected "technique" of exhibition—namely the propitious arrangement of the selected works of art—is by the younger Academy consistently practised.

In surveying my subject from the present standpoint it is just to remember what has actually been accomplished by Academies of Art in this and other countries. To Reynolds and to many artists and amateurs of his time, for instance, the establishment of the Royal Academy, under the patronage of the King, did not shadow forth merely "as noble a charity as can be founded" for "sharing the reward" of artistic effort. For them it was of primary importance as a tangible sign, a national confession, of the value of the arts. Moreover, it seemed the one chance whereby the native artist might compete with the foreigner for the favour of collectors. As over against the spontaneous recognition in the Middle Ages that craftsmen minister to vital wants, the very necessity for such reinstatement implies an unsatisfactory condition of affairs. The unassailable truth is, that whereas up to Reynolds's time purely utilitarian and scientific activities had alone been deemed worthy of public honour, the foundation of the Royal Academy was an acknowledgment, con-

spicuous, and as authoritative as might be, of the natural serviceableness of the arts: a symbol of public assent, as it were, to the proposition that directly and indirectly the arts are essential to the welfare and development of a cultivated people, that they fructify and ennoble human life.

It would be futile to contend that general and sustained edification has resulted. Like other institutions, Academies are in their influence conservative rather than originating. However receptive, they champion in the main established truth, unconscious not only of its incompleteness but, unless renewed by the vital breath of experience, of its obstructing immobility. Thus always revelation knocks at the door of systematized, standardized knowledge. It cannot be gainsaid that from time to time, and, indeed, for long periods, Academies have failed to co-operate with the most enlightened forces available, have sealed with approval backsliding individuals instead of excellence no matter whence it appears, have discouraged or actually banished capacity of an unfamiliar, perhaps startling, kind. Yet lacking such widely acknowledged centres—rallying points in our day for those who combat the forces of indifference and ignorance—would not art activity in this country have been to a greater extent at the mercy of adverse circumstance, might we not have expected a still more unequal contest between utilitarianism, clamant and convinced, and sporadic, ungoverned and more or less neglected growths of genius? By aiming to summon the best thought, perception and purpose of the age, by giving it stability, and—most difficult of all, perhaps—by keeping it inspired by the best purpose and thought of succeeding ages, Academies strive to implant the love of true wisdom, and to quicken its growth. Ernest Renan, delivering before the Académie Française his "Discours de la Réception" in 1879, used words which might have served as motto for this essay. "Où est donc votre unité, Messieurs?" asked Renan. Profoundly he answered, "Elle est dans l'amour de la vérité."

F. R.

The Royal Scottish Academy

A Historical Narrative 1826-1911

PART I

A CENTURY OF SCOTTISH ART HISTORY, 1729-1829

I

ACADEMIES of the Fine Arts are not of ancient origin. They took their rise during the seventeenth century, in response to the need for some other means of imparting the knowledge of the crafts of Painting, Sculpture and Architecture, when, owing to certain economic causes, the Guilds which had hitherto undertaken such tuition fell into decay. Exhibitions of their works hardly entered into the purpose of the Academies then established in various continental centres, and, like the Guilds they succeeded, they were generally dedicated to St. Luke, the patron saint of painting. They consisted of a limited number of distinguished professors of the various branches of the Arts, associated mainly for purposes of study. It was on the model of those earlier corporations that the Royal Academy of London was founded in 1768, though by that date the exhibiting side of such bodies had come more into prominence, if it had not already taken the leading place. This was the case when, nearly sixty years later, twenty-four Scottish artists associated themselves for the establishment of an Academy in Edinburgh "on the principles of that of London."

There is a striking analogy between the events which led on to the foundation of the Scottish Academy and those which preceded the founding of its more widely-known prototype. The "Society of Artists," which held the first Art exhibition in England in 1760, and the "Free Society" which seceded from them in the following year, find a parallel in "The Associated

Artists" and "The Edinburgh Exhibition Society" of the years 1808-16; whilst it is only necessary to substitute "Board of Manufactures" and "Royal Institution" for corresponding bodies in London, to find a pretty close resemblance in the relations of English and Scottish artists with that all-important personage in those days, the Art Patron. Going further back, in the Edinburgh "School of St. Luke," the Academy carried on by the brothers Foulis in Glasgow, and the establishment of the "Trustees' Academy" one can trace influences at work very similar to those responsible for the numerous efforts to establish an Academy in London during the century which separates John Evelyn's scheme for the formation of an "Academy of Art" from the movements which immediately preceded the foundation of the Royal Academy.

The Edinburgh School of St. Luke, the earliest indication of a desire for Art training north of the Tweed, though nearly seventy years later, has this advantage over Evelyn's scheme, it actually existed and continued its teaching for some years. There is in possession of the Academy the deed of incorporation of the school, in which are set forth the purposes of the institution, and rules for the carrying on of the classes. It is dated 18th October, 1729, and signed by twenty-nine lay and professional members. George Marshall, a pupil of Scougal's, is President; Roderick Chalmers, portrait painter, Secretary; and Richard Cooper, engraver, Treasurer. The list of membership is interesting, including the names of William Adam, father of the better known Adelphi Adams, and architect of Hopetoun House, and the old Royal Infirmary; of Andrew Hay, doubtless the picture dealer mentioned by Sir Robert Strange in his autobiography; of Allan Ramsay, the poet; and of his son, afterwards Court Painter to George III. John Alexander, portrait painter, a descendant of George Jamesone; the Nories, father and son, associated mainly with the introduction of landscape panels as interior decorations; and Alexander Guthrie, friend and fellow student of Cooper in Italy, also figure on the list. About the years 1735-7 Strange, as an apprentice engraver, attended the Academy, then under the superintendence of his master Cooper.[1] The class met in an apartment within the College, the use of which was granted by the Town Council in 1731. How long the Academy continued its work there is unfortunately no means of knowing, but that it had its effect in directing attention

[1] Strange calls it a "Winter Academy," but there can be little doubt he refers to the School of St. Luke.

to the industrial value of Design is indicated by the fact that about the middle of the century the Edinburgh Select Society, said to have been founded by Allan Ramsay, junr., and of which David Hume was a leading spirit, offered prizes for drawings of flowers, fruit, foliage, etc., and for the best drawing in which the Doric, Ionic, and Corinthian orders are introduced, to the youth of both sexes. This in its turn led on to the founding in 1760 of an institution having similar aims, which was known for nearly a century and a half as the "Trustees' Academy." It was established by a board of gentlemen appointed as Trustees for the administration of certain funds assigned to Scotland under the Act of Union.

Though public exhibitions of works by living artists had been held for nearly a hundred years in connection with the French Academy, and were being inaugurated by the Society of Artists in London at the date of the founding of the Trustees' Academy, north of the Tweed the term implied teaching only; nor was it till the following century had nearly completed its first decade that annual art exhibitions were known amongst us. Indeed they only then became possible, for till the close of the eighteenth century there were but few artists resident in the Scottish capital. Notable strangers who visited Edinburgh about 1773-6, whilst they have left record of the literary and philosophical coteries they frequented, have little to say concerning artists. But the fruit of the schools was slowly ripening, and on his visit to the capital in 1786 Burns found genial companions in Alexander Nasmyth and Archie Skirving, whilst Runciman and David Allan, pupils of the Glasgow Foulis Academy, were able to maintain themselves by the painting of historic and character subjects. Edinburgh was becoming known as the latest addition to the centres of European culture: before the century was out, Raeburn had achieved a great reputation, and with various painters of humbler talents, supplied the artistic element hitherto lacking in the society of the metropolis. So rapid, indeed, was the aesthetic development that Stoddart in his "Remarks on Local Scenery and manners in Scotland during the years 1799-1800" says "Painting occupies a very high rank; and the general taste of Edinburgh, in this respect, may be said to be superior to London." But with all this some time had still to pass before artists were numerous enough to hold annual exhibitions of their work, and nearly twenty years more till an Academy on the lines of that of London was established.

2

"The first public Exhibition in Scotland by Artists," to quote the title page of the catalogue, was opened on June 20th, 1808, at Core's Lyceum, Nicolson's Street, then on the southern fringe of the city, by a body of professional artists known as "The Society of Artists" or "The Associated Artists."[1] Lord Cockburn, in the *Memorials of his time*, says that they were indebted to a humble citizen named Core, who built, or hired, a place afterwards known as the Lyceum, and gave the use of it to the surprised artists. One would gladly believe that there was in the Edinburgh of those days so public spirited a Maecenas to inaugurate our Scottish Exhibitions, but neither the preface to the catalogue for that year, nor the minutes of the Society bear out Lord Cockburn's statement. Both record simply that Mr. Core's Lyceum had been taken for the Exhibition room, and as the minutes record later that Mr. Core's rent had been arrested in the hands of the President and Secretary, the commercial character of the transaction is beyond a doubt. The Society, which, towards the close of 1808, consisted of some eighteen members, was, during the first four years of its existence, presided over by Mr. George Watson, but in July 1812, when the membership had increased to twenty-four, Raeburn was elected to that office, which he held for less than a year, as the Society survived only till the following June. An explanation of its sudden collapse has been given by most writers on the history of Scottish Art, to the effect that the money accumulated as the result of six exhibitions—about £1800—proved tempting and, not being sufficiently restricted by their laws from breaking up at any time, it was proposed and carried at a General Meeting, that it be divided amongst the members. This is somewhat misleading, for, from the time when it became apparent that the exhibitions were resulting in considerable profits, a certain portion of the surplus had been divided annually. The first exhibition, as might have been anticipated from its being held in an outlying locality, did little more than meet its expenses, but those of 1809 and 1810, held in Raeburn's gallery, York Place, having realized a considerable surplus, at a meeting held in May 1811, it was resolved to set aside £500 as a sinking fund; that £100, with accumulating interest, be added to it yearly;

[1] This Society must not be confused with the artists who, from 1825 to 1830, were associated with the Royal Institution.

and that the balance be equally divided amongst the members. The exhibition of that year having again proved a great success, it was found that after the resolution concerning the sinking fund had been complied with, there remained a surplus of nearly £660. Of this, £648 was divided amongst the twenty-four members. Apprehensive of what such a policy might lead to, Raeburn, Alexander Nasmyth, and some others made an effort two months later to have the resolution of the previous March rescinded, but they were unsuccessful, and the exhibition of 1812 having again provided a surplus, a second division was made amongst twenty-five members.

Some obscurity attends the final break up of the Society, but, though the receipts of the sixth and last exhibition fell short of that of 1812, it cannot be attributed to financial pressure, seeing that, after paying all expenses, it yielded a balance of £285. The causes must be sought in another direction. Some friction had attended the change of Presidents. On April 2nd, 1812, Raeburn had written to the Secretary of the Society, resigning his membership. The letter gives no reason for the step he had taken, but an explanation was elsewhere given for behoof of "his particular friends." From this it appears that a suggestion he had made regarding the placing of two of his—Raeburn's—portraits having been declined by the President, he had thought it preferable to take the course he had done rather than do anything which might disturb the harmony of the Society. The withdrawal of one of Raeburn's talent and standing in Edinburgh society was, of course, a serious loss, and one to be averted at any cost. Accordingly at a General Meeting held shortly afterwards, Mr. Raeburn was requested to withdraw his resignation, and, at the same meeting, he was proposed, seconded and elected President for the following year. This, in spite of the vote of thanks given him at the close of the meeting "for his long and faithful services," was a consummation which could hardly have been agreeable to Mr. Watson, nor would the piece of plate to the value of twenty-five guineas, voted to him at the next General Meeting entirely wipe out the recollection of it. Some half dozen General Meetings were held before the break up of the Society, but George Watson's name does not again appear on the lists of those present.

Raeburn, after hesitating for some time, accepted the Presidentship, and, doubtless, did his best in what he considered the true interests of the Society. The position was a difficult one. He knew that he was in a hopeless minority

in regard to the divisions of the surplus, and latterly, even the sinking fund was being impinged on by way of loans and assistance to impecunious members. It was perhaps with the hope of getting rid of this danger that in February 1813, it was resolved, on the motion of Raeburn himself, that every member may at pleasure draw his full share—but no lesser sum—from the funds of the Society; but any one doing so shall cease to be summoned to attend meetings, though continuing a member in some respects "as long as he comports himself according to the rules of the Society." Within a month or two of the passing of this resolution, several members drew their shares, and something like a stampede seems to have followed, for, at the close of the current exhibition, the remainder of the sinking fund and the exhibition surplus—amounting together to about £800—were divided amongst the members, and shortly afterwards the Society ceased to exist.

This first venture in "Exhibitions by Artists" north of the Tweed was, all things considered, a remarkable success. That the five held in York Place, and open for only two months annually, should have yielded an average surplus of nearly £360, would hardly have been credited, were it not for the evidence of the minutes with their careful statement of accounts given from time to time by the Secretary. A Committee of six members with the President managed the affairs of the Society. The meetings were held first in Poole's Coffee House, at the east end of Princes Street, afterwards in the Union Coffee House, and, from the date of the establishment of a Life Class, in the rooms successively hired for that purpose in St. David's Street and James's Square. The exhibitions were open to all artists, and the number of contributors varied from twenty-seven in 1808 to sixty-eight in 1813. Usually rather more than half the number of works exhibited were by members. Outside the membership, such local artists of repute as Geddes, Skirving and the Rev. John Thomson exhibit with the Society, whilst Alexander Fraser (Old Fraser), John Varley and John Burnet are amongst the London contributors. After the break up of the Society Raeburn and his following, under the name of "The Edinburgh Exhibition Society," continued the venture for three years longer. As no minute book is available one cannot say with what measure of success, but the decreasing number of contributors and the early stoppage of the exhibitions sufficiently attest that the financial results were disappointing. The strength which comes from union was lacking, and local talent was not yet so plentiful

as to stand the secession of the Watsons and those who took their part, now a growing number. This episode in the evolution of Scottish Art has been treated in some detail, partly because of the misleading statements which have been made regarding it, and because it was undoubtedly the germ from which the Academy was to spring in the near future.

3

The years immediately following the series of exhibitions just referred to were marked by a steady growth in the number and ability of professional artists practising in the city. In the main this must be attributed to the change which had taken place towards the close of the previous century in the training furnished at the Trustees' Academy. Under the earlier masters this had been strictly subordinated to the function of Art as applied to manufactures, but, with the appointment of John Graham in 1798, the Board seems to have realized the impossibility of distinguishing between the teaching necessary for such applied Art and that which goes to the making of professional artists. Graham was allowed a free hand, and being a painter of very considerable talent, the result of his mastership was evidenced in the abilities of such men as Wilkie, Allan, Geddes and Watson Gordon—to name only a few—who studied under him. And, contemporary with this increase in the ranks of professionals, there was a stirring up of interest in Art matters in the community generally. Art patronage became fashionable, and the increasing wealth of the country enabled an increasing number to gratify their tastes. Dealers were finding in the modern Athens a fruitful field for their operations. A writer of those times states that, within a few years, London dealers had sold in Edinburgh old pictures to the value of £5000. Most of these were, according to another authority, execrable; but in an early number of the *Noctes Ambrosianae* there is the following:—

"*Tickler.* North! have you seen that worthy original Martin since he came to town?

"*North.* I have—and I have seen his collection too, . . . rare, choice, splendid. What a Paul Potter! What a John Both! What a Rembrandt! What a Corregio! It is a proud thing to know that such pictures find purchasers in Scotland."

The outburst of enthusiasm and national sentiment attending on the visit

of His Majesty George IV. in the summer of 1822—he was the first reigning monarch who had set foot on Scottish soil since the days of Charles II.—stimulating, as it did, the national life all round, would have its influence on the Art movement. Wilkie, Geddes and Collins came north with a view to immortalizing the occasion ; even the great J. M. W. is there on the outlook for some combination of pompous ceremonial with the picturesque features of a city he already knows well. But more than all, the Knighthood conferred on Raeburn during the Royal visit would impress on the people of Scotland the place due to Art in the life of a nation. The bestowal of the honour was popular with all classes of the community, and never, surely, has a profession been honoured in a worthier representative. The pity of it was, that only about a year later, when he had just received an additional mark of the Royal favour—the appointment of "Limner to His Majesty for Scotland"—Sir Henry died of some mysterious complaint which baffled the efforts of medical skill. Had he survived a few years longer many troubles and misunderstandings might have been averted.

It was in a society awakening to such interests that, in the earlier months of 1819 the "Institution for the Encouragement of the Fine Arts in Scotland" took its rise. The "Scottish Institution," as it is called in a contemporary periodical, consisted of an unlimited number of Noblemen and Gentlemen interested in the Fine Arts, who became members on payment of £50. Its affairs were under the management of a Chairman and Board of Directors elected from their own body ; and in the course of a very few years it had more than 130 members on its roll. Its aims were somewhat similar to those of the British Institution inaugurated in London fourteen years earlier. But they differed to some extent. The primary object of the southern body was "to collect together yearly, without respect to names or invidious distinctions, as many of the best productions of the English School as they could display for sale" ; and it was not till 1813 that exhibitions of works by the Old Masters formed part of their programme. The Scottish Institution, on the other hand, commenced with exhibitions of Old Masters, and it was only when, after two such collections had been brought together, the Directors, realizing that this source was nearly exhausted, bethought them of exhibitions of modern pictures as a means to keep their undertaking afloat. The resident artists, who had been in a rather disorganized state since 1813, were consulted,

and readily responded to the appeal of the Institution, on the understanding that any profits arising from the exhibitions of their works would be used for the benefit of artists and their families.

The first object of the Directors had been the erection of such a building as would bring the Arts prominently before the public by the provision of galleries suitable for exhibitions, and of more adequate accommodation for the Trustees' Academy. The close association of the Directors with the Board of Manufactures favoured the accomplishment of this purpose, and, by a mutual arrangement the Board of Trustees erected the building, now known as the Royal Scottish Academy, from the accumulations of funds they administered, on the understanding that the Institution should occupy the exhibition rooms at an annual rental of £380.

For a while this arrangement appeared to work smoothly, and it seemed as if, in Scotland, the leading Art body might be established on a different basis from that which had been adopted sixty years earlier in the sister kingdom; one in which the artist and the patron might work harmoniously together. But all the while there were the same little rifts within the lute which had rendered nugatory the *rapprochements* of the Dilettante Society and the English professionals about the middle of the previous century—a mutual distrust as to the controlling power in the management. The English artists, according to Sandby, whilst accepting the proffered assistance of the patrons, objected to their having any say in the management of the proposed Academy, and the movement never took shape. It was the other way about in Scotland. The Directors of the Institution carried things with a high hand. Even when, as an Art body, they were being kept alive through the exertions of the artists, the profession was ruthlessly excluded from membership; and though a measure of recognition was ultimately extended to them by the election of a certain number of artists as associates, that was a matter of policy dictated by the fear of the setting up of a rival body. As the honour carried with it no share in the management of the Institution, or even of its exhibitions, friction continued to increase, and early in 1825 a circular signed by seven of the eleven associated members, setting forth their grievances, and hinting that the formation of an Academy on the London model had been under consideration, was forwarded to the Directors. The signatories were H. W. Williams, W. J. Thomson, Samuel Joseph, William Allan, William Nicholson, J. F. Williams and Alexander Nasmyth.

Within a week the circular was answered in a manner carefully official by Mr. James Skene, Secretary to the Institution, and later in a less guarded but exceedingly able way by Lord Meadowbank, a Vice-President of the Directors. Not content with pointing out, as the Secretary had done, that the Institution was not modelled on the Royal Academy, he boldly expresses his opinion that the principles on which it is conducted were much more advantageous to the artists than that of a body composed entirely of professionals, or even of one in which they share the control with lay members. That is, of course, a tenable view of the case; but on whichever side the abstract truth or the balance of advantage may lie, it was a hopeless position to take up in a discussion with men already convinced the other way, and quite as capable, as the sequel shows, of setting forth their side of the matter.

4

The establishment of an Academy in which artists should have a leading, if not the sole control, had been a tradition in the profession since the days of the School of St. Luke, and now, with the success and growing influence of the Royal Academy before them, they were not likely to be diverted from their aim by the theoretical objections of a Senator of the College of Justice. There were more serious difficulties in the way. The efforts made to found such a body in Scotland had hitherto been unsuccessful. Brydall speaks of an abortive attempt towards the close of the eighteenth century, and the recent object lesson of the Associated Artists and Edinburgh Exhibition Societies would give point to certain passages in Lord Meadowbank's letter. His Lordship, it is true, had under-estimated both the numbers and the abilities of the local artists, but the situation required a union and a cohesion they had not yet shown themselves capable of, and must have presented itself to the more thoughtful amongst them as far from encouraging. "Revolution," Carlyle has somewhere said, "is always difficult," and it was nothing less than a revolution the artists who resented their relations with the Institution had set themselves to carry out. Their communications with the Directors seem only to have accented their differences; but in order to formulate their views and to place them before the profession and the public with any hope of success, there was need both of the courageous and the judicial temperament. They had to deal with a body which included almost all the noblemen and gentlemen

GEORGE WATSON.

First President, 1876-7.

Engraved from a Portrait in the possession of National Academy.

of Scotland who were well disposed towards the Fine Arts, associated for the express purpose of their encouragement, and for whose views on the subject, it must be admitted, there was much to be said. At such a juncture, the first necessity was one or two men with sufficient faith in their project to take the lead, and these were found, not amongst the professionals who had hitherto been regarded as representatives of the artists in such matters, but in William Nicholson, a comparative stranger from the north of England, and Thomas Hamilton, best known as the architect of the High School. Early in 1826 a document with a few foundation laws based on those of the Royal Academy, and in which it was proposed to found a Scottish Academy, was handed round for signature by Mr. Nicholson. Twenty-four signatures were obtained, thirteen as Academicians and eleven as Associates. The names were as under :

Academicians.		*Associates.*
John Ewbank.	James Stevenson.	*E. T. Crawford.
Patrick Gibson.	John Syme.	*Robert Gibb.
Thomas Hamilton, Architect.	Patrick Syme.	*D. O. Hill.
Samuel Joseph, Sculptor.	George Watson.	George Harvey.
William Nicholson.	William Smellie Watson.	Joseph B. Kidd.
William Shiels.	*J. Francis Williams.	D.W. MacKenzie.[1]
*William Simson.		*Kenneth Macleay.
Associate Engravers,	*John Horsburgh.	*George Simson.
	*William Miller.	John Stevens.

In addition to the professional membership the scheme of the Academy made provision for an Honorary Membership to consist of Donors and Subscribers who, according to the sums contributed, were more or less closely associated with the Academy.

The first meeting of the newly-formed body was held on May 27th. Mr. Patrick Syme occupied the chair, and the Officials and Council for the year were elected as follows :

President—George Watson.

Secretary—William Nicholson. *Treasurer*—Thomas Hamilton.

Council—Thomas Hamilton, William Simson, James Stevenson, Patrick Syme.

* Those so marked withdrew from membership before the date of the first exhibition.

[1] Or D. M. ; once, at least, referred to in the minutes as D. Maitland MacKenzie.

The first Meeting of Council was held on June 3rd, 1826, Hamilton, Stevenson, Syme and the Secretary being present. At that, and at two subsequent meetings of dates 10th and 17th June, the business was mainly the revision and amendment of a statement of the affairs of the Academy, with a view to its being printed and circulated. This statement was the document which had been handed round by Nicholson earlier in the year. Strict privacy was enjoined on all members during the process of revision, and at a General Meeting held on June 24th, it was adopted with some slight alterations: after which, to quote the minutes, "the Meeting resolved that the statement should be printed and sent to the Directors and Members of the Institution for the Encouragement of the Fine Arts in Scotland, with an accompanying letter."

At this Meeting Mr. John Elder, W.S., was appointed the Academy's Law Agent, and Messrs. Thomas Kinnear & Sons their Bankers. So the gage of battle was thrown down, and two days later the Council in a somewhat reckless and extravagant mood ordered four hundred copies of their statement to be printed "on the best wove paper, hotpressed, with gilt edges." It may be noted that though George Watson presided at the General Meeting and signed the letter to the Institution, he was present at none of the Council Meetings about this time.

From the list of those who now formed the infant Academy the names of seven of the artists associated with the Institution are missing, including those of Alexander Nasmyth, H. W. Williams, William Allan and W. J. Thomson. These had no doubt been regarded as amongst the most likely to favour the new movement, and they were personally waited on with a view to inducing them to sign the document. But their courage, as evinced in the letter addressed to the Directors of the Institution in the February of the previous year, seems to have failed them, and though one and all wished success to the undertaking, for one reason or another they declined to become members. This must have been a severe disappointment to the leaders of the forward policy, for those "ready-to-halts" were men of standing, both as artists and citizens, and their co-operation would have been of great value to the young Academy. But there was no crying over spilt milk. According to their statement just issued, one of the aims of the Academy was the obtaining of a Royal Charter, and within a month of the General Meeting we find the Council, in the midst of

their preparations for the first Exhibition, instructing their agent "to prepare the petition to His Majesty along with a draft of the charter." Much depended on the success of the Exhibition, and it was necessary to make definite arrangements which could be advertised in good time. Besides the Institution's rooms there seem to have been only two places available for public exhibitions in the Edinburgh of those days—the great gallery of the house built by Raeburn in York Place, already referred to, and the rooms at 24 Waterloo Place, where the Institution had held their exhibitions since 1821. As these had just been transferred to the new galleries on the Mound, negotiations were opened with the owners of the rooms vacated, which were taken for twelve weeks at a rental of eighty guineas.[1] But much was to happen during the intervening months.

At the outset of this narrative attention was drawn to a certain similarity in the events which led on to the formation of the Royal and the Scottish Academies. With their coming into existence the analogy ceases. In England, largely through the tactful guidance of Sir William Chambers, His Majesty's Architect and Surveyor-General, the King—George III.—was approached and his patronage obtained for the proposal submitted to him by the artists. So interested was the young monarch, that he immediately adopted the Academy as his own, endowed it with a local habitation in one of his palaces, and conferred the honour of Knighthood on Reynolds, the President *elect.* Not content with these marks of the Royal favour, he munificently engaged to supply out of his privy purse any deficiency in its funds which might arise out of the exercise of its academic functions. The Royal Academy was, so to speak, born in the purple. Far other was the lot of the northern artists. The profession was still divided, and amongst the twenty-four who now formed the Scottish Academy there were not a few waverers. They were confronted by a rival body which had at its command the whole official influence of the country; and though this did not prevent the Academy's applying for a Royal Charter and the patronage of the King, their efforts were for many years unavailing. But a more serious danger was threatening. At a meeting held on December 22nd, we read that the Council accepted the resignations of two Academicians, Mr. J. F. Williams and Mr. W. Simson. This is followed at a short interval by the still more sinister

[1] The rooms formed part of the premises now occupied as offices by the North British Railway Company, and numbered 23.

announcement that seven Associates had sent in their resignations, viz. Kenneth Macleay, Wm. Miller, E. T. Crawford, John Horsburgh, George Simson, D. O. Hill and Robert Gibb. Here was a staggering blow to a body whose chances of success were none too bright to begin with; two of their thirteen Academicians gone, and their Associate list practically extinguished. With the Exhibition advertised to open within a few weeks, and the obligations it entailed, one cannot but admire the courage of the fifteen who remained faithful in persevering with the work they had entered upon. But to fully understand the situation it is necessary to consider what the Directors of the Institution had been doing to combat the revolt of the professionals.

As already stated, they had met the growing dissatisfaction by the election of eleven artists to Associate Membership in 1824, and the number was considerably increased before the date of the Academy's first Exhibition. But something more than such empty honours was necessary to allay the discontent. We find accordingly, in a statement of the objects of the Institution prefixed to their catalogue of February 1826, that amongst these are "the purchase of works by Modern Artists," with a view to founding a permanent collection; "the offering of premiums for competition"; and "the securing the means of affording relief to any artist suffering under any unavoidable reverse of circumstances, or to their families, when deprived by death of the benefit of their talents and exertions." Here was a bait sufficiently attractive to shake the allegiance of all but the staunchest supporters of the new movement. That it had not been without effect is evident from the advertisement of the Institution's Exhibition of 1827, quoted by Sir George Harvey in his "Notes," in which the Directors state that "having observed in the *Scotsman* of January 3rd curt. that the Associated Artists intended having an Exhibition of their own early in February, they had obtained the promise of nine of the said artists, not only to send their works to the Institution's Exhibition, but to make the utmost exertions to give it every support in their power." "And," adds Harvey, "to keep up the spirits of their adherents, the Directors proceeded to give commissions of £50 and upwards to each of the consenting Associates."

Such were the depressing circumstances under which the remnant of fifteen —strengthened only by the recent election of Mr. W. H. Lizars, Engraver, to the Associateship—opened their first Exhibition in February 1827. This they

do in no despondent mood, if one may judge from the statement annexed to their catalogue; but rather in the spirit of the Latin motto which adorns its title page—"*Major rerum mihi nascitur ordo.*" After the inevitable quotation from Reynolds's *Discourses*, the Council proceed to set forth in a preface of four quarto pages the aims of the new body, and the motives which had led to its establishment. In conclusion the Scottish Academy throws itself with confidence on the patronage of an enlightened public to enable it to realize the important objects which its plan embraces. The Exhibition contained two hundred and eighty-two works, contributed by sixty-seven artists. That more than half of these were provided by members shows that there was no lack of zeal amongst what remained of the Academy. The Secretary's contributions number no fewer than twenty-eight, J. B. Kidd sends sixteen, whilst Ewbank and Smellie Watson are responsible for thirteen each. Of the seventeen works by which Sculpture is represented, Samuel Joseph contributes twelve, all bust portraits. Hamilton with four designs, two of them connected with his great work, the High School, has almost a monopoly of the Architectural section. The President, mindful perhaps of a former experience, keeps on the safe side with five portraits, a study of a head, and a picture entitled "The Hermit." Loan works are conspicuous by their absence, and there are few contributions from south of the border. In making its *debut* the young Academy has had to be self dependent, with the assistance only of a precarious fringe of local talent, and Harvey in his "Notes" is constrained to admit that, "so far as the excellence of the paintings was concerned," the Institution's contemporary Exhibition had the best of it. The financial result was disappointing, the receipts being £351[1] as against disbursements to the amount of £490. Luckily the position was saved by a sum of over £450 received from donors and subscribers. But even so, considering that the extra revenue was mostly from life payments, the balance was a poor one with which to face the future.

Till towards the close of 1828 the minutes make little reference to the Exhibitions. The Council's whole energy seems to have been given to the longed-for Charter, if one may judge from the volume of correspondence addressed to Sir Thomas Lawrence, Mr. Peel, the Lord Advocate and others, either directly by the President or through the Academy's law agent. Hopeful

[1] The receipts at the Institution's 1826 Exhibition of modern works had been £962. P. 7, Appendix, Monro's *Scottish Art and National Encouragement.*

reference to the progress of the negotiations is made from time to time, and the official intimation of the rejection of their petition, which reached them in July 1828, must have been embittered by the knowledge that their failure was due, not to the London authorities—who were inclined to be favourable—but to the position taken up by the Lord Advocate. The Council could hardly fail to read into this decision some wire-pulling of their rivals, on whom the coveted honour had for some time been conferred. But to any one interested in the annals of the Academy it is a relief to get the matter out of the way, even for a year or two, as the minutes have so far presented little other variety than the election of Honorary Members, of whom there are quite a respectable number before the close of 1828.[1] The list is headed by the name of J. J. Audubon, the famous American naturalist, who seems, indeed, to have desired election to professional membership.[2] The Academy's first Report, read at the Second Annual General Meeting in November 1828, deals with a period of more than two years. In spite of their disappointment in the Charter business and a financial prospect not much brightened by the result of their second Exhibition, the Council face the position boldly, and look forward to a third year of better things. The Report concludes with a brief account of the proceedings in connection with the application for a Charter, in which the position taken up by the Royal Institution and the Lord Advocate[3] is severely and ably dealt with.

In their contemporary Exhibitions the Institution had more than held their own. For the critical one of 1827 their Associate Members were as good as their word, and gave it every support in their power, the contributions of one of them, H. W. (Grecian) Williams, exceeding by one those of the enthusiastic Nicholson to the collection in Waterloo Place. In local talent the Institution had easily the best of it, whilst, in the sketch for Wilkie's famous "Chelsea Pensioners" they had an attraction to which the Academy had nothing to oppose; and though in the following year the Exhibitions were more equally matched, in those opening rounds of the contest the honours of victory must be awarded to the Institution. Nor could the most sanguine supporters of the younger body have anticipated the dramatic reversal of positions another year was to bring about.

[1] These are distinct from the subscribing Honorary Members already referred to.

[2] Not being "resident and settled in Scotland" he would be ineligible for the active list.

[3] Sir William Rae.

The Exhibitions are, of course, discussed in the *Noctes*. After reference, more or less lengthy, to the works of the recognized leaders at the Mound, The Shepherd strikes in :

" But hae ye been at the opposition Exhibition—they tell me it's capital.—Can that be true ? And what for did the painters cast out among themselves, and whence a' this cabawl ? "

North.—" It's a lang story that, James, and might be tedious."

Notwithstanding which, the story of their quarrel and reconciliation must be told to its close.

5

The causes of the unexpected turn in the Academy's affairs were two, the fact that the discontent amongst the artists associated with the Institution had been patched up, not removed, and the spirited action of the Council of the Academy in connection with their third Exhibition. It is a pleasure to pass from the endless Charter correspondence and the altercations with the Institution —from what may be termed the politics of Art—to an episode which shows the leaders of the Academy in their true sphere as artists. All the circumstances associated with the contemporary development of Scottish Art show the admiration in which the northern professionals held the Royal Academy. They regarded it as a model of perfection, and, in their constitution and laws, they followed it with an almost slavish imitation. Though not without its internal cliques and jealousies, the Institution founded sixty years before, under such happy auspices, had drawn to its ranks almost all that was best in English Art of the later eighteenth and early nineteenth centuries ; and the ready inclusion of Raeburn in its membership, with the more recent recognition of the genius of Wilkie, had made its annual Exhibition a place of pilgrimage to such Scottish artists as could afford the expenses of the journey ; no trifle in those days. The great school of portraiture which had been a feature of the first half century of its existence, was on the wane, though its tradition was not unworthily continued by the President, Lawrence. Turner and Constable had given new life to native landscape painting, whilst in historical and figure subjects, the classicism of West and Copley was yielding to a more intimate and natural treatment of historic and domestic incident. Benjamin Haydon from without was fulminating against the Academy's neglect of " High Art," and, as the term had been understood by the two preceding generations, its representatives within the body were

certainly a diminishing quantity. But one there was who interpreted the words differently. William Etty aspired to add to the qualities of design and chiaroscuro always associated with the grand style, the glowing colour of Venice and Antwerp which, strangely enough, had for a hundred years been thought a hindrance to the highest attainment. Now over forty, he had, only a year or two previously, been elected to the Associateship of the Academy. Latterly his progress had been rapid, and amongst painters he was being hailed as a modern Titian, though material success still lingered. That the leaders of the Scottish Academy had noted the work of the great colourist, and were alive to its significance, is attested by a correspondence, towards the close of 1826, between the Secretary and John Martin, who had purchased Etty's picture "The Combat," exhibited at Somerset House the year before. Nicholson's object had been to secure the picture on loan for the Scottish Academy's first Exhibition, a request which the owner had regretfully declined owing to difficulties of packing and transport. But the enthusiasm of the Council was not to be stifled by a first rebuff. When, two years later, "Judith and Holofernes" was returned from the Royal Academy unsold, the Scottish artists were on the alert, and towards the end of the year, we find them urging the painter to send it to their approaching Exhibition. But Etty, like Martin, could not see his way to face the difficulties and risks of the long transport, even though the Academy had offered to pay all expenses in connection therewith. He had resolved besides to give the work another chance in London, and sent it to the British Institution's Exhibition of 1828. The picture having fared no better there, the persistent Scotsmen returned to the attack, the Council proposing, after some interchange of letters, that Mr. Etty should send the picture to their ensuing Exhibition for sale, and offering, in the event of its remaining unsold, to purchase it at a figure which they hope he will be disposed to accept. No sum is named—there having been no time to call a meeting—but the Council guarantee two hundred guineas. This they acknowledge is far below the value of the work, but they plead the infant state of the Academy, and the responsibility which attaches to their situation, as preventing them from naming a higher amount without the concurrence of the general body. Within a few days Nicholson's letter draws from Mr. Etty a reply delightfully characteristic at once of the artist and the man. He is filled with admiration at the motives which have prompted the Council of so young an institution, struggling for very existence, to make such a generous offer ; but

he feels that he would be doing both his picture and himself as an artist too great an injustice by accepting such a reduction on the price asked during its exhibition. After mentioning three hundred guineas *without the frame* as the lowest sum he would be inclined to accept, he goes on to speak of the "Judith" having been intended for the central piece of a tryptich, and to show his appreciation of the offer made by the Scottish artists, he expresses his willingness to complete the design by painting for them the two adjuncts at a hundred guineas each; this, he adds, would greatly enhance its interest and impression. Finally he submits three alternatives, viz.:

"To take the picture, and if not sold during the Exhibition, that 300 guineas be paid me for it at the close."

"To wait till the adjuncts are completed, about next Christmas, on the delivery of which I should expect the sum of 500 guineas."

"Or thirdly, to decline the matter altogether, as ineligible and impracticable."

On the very day of the receipt of Etty's letter, Nicholson having submitted it to the Council, replies conveying to the artist "their warmest thanks for his extremely liberal and disinterested offer—an offer which nothing but your devotion to the arts could have prompted." "It is therefore," he continues, "with the utmost readiness that the Council, in name of the Scottish Academy, close with your proposal, and consider themselves highly fortunate in securing a picture which will serve as a study, both to their own members and to other artists." The agreement is that the Academy purchase the three pictures, "Judith" at 300, and the pendants at 100 guineas each. In his acknowledgment Etty expresses his gratification, and that of all his artist friends to whom he had mentioned it, at the prompt and manly spirit which had dictated the resolution of the Council, and, that it may be in time for the approaching Exhibition, he immediately busies himself with the packing and forwarding of the picture. The rising fame of the painter and the circumstances of its acquirement made "Judith" the great attraction of the Academy's third Exhibition, though towards its close, it had a formidable, if not quite legitimate rival in Rubens' "Adoration of the Shepherds" lent by Lord Hopetoun, the introduction of which to the galleries is so graphically described by Sir George Harvey in his "Notes."[1] Letters intimating the enthusiasm with which "Judith" had

[1] The picture which had been offered by Lord Hopetoun was accepted, though contrary to the rules, not being the work of a living artist. When it arrived at Waterloo Place it was found that,

been received in Edinburgh, and concerning the completion of the adjuncts continue to pass between Etty and Nicholson, with assurances on the part of the former of his "deep desire to render all that I may do for my brethren, the Scottish artists, worthy of them and of *my country*." The situation is referred to in the annual discussion on the Fine Arts at Ambrose's tavern. "The opposition is strong this year," remarks Tickler, "reinforced by Etty, Linton and Martin," whilst the Shepherd goes into ecstasies over the "Judith." On its material side the result was a rise of about £300 in the Academy's income. This interesting episode has a sequel which will be dealt with later.

But the attractiveness of a single year's Exhibition could never have permanently affected the relationship of the rival bodies. The policy of purchasing and borrowing notable works of art was open to the Institution as well as to the Academy, and the wealthier and more influential society was obviously the more favourably situated in this respect. That the Directors of the Institution were alive to this aspect of Art Exhibitions their catalogues give evidence, and with Wilkie's "Penny Wedding" lent by His Majesty the King for that of 1829 they had an attraction which, to the Scottish public, would rival that of the Etty and Rubens at Waterloo Place. The exhibiting of Old Masters amongst works by living artists seems never to have occurred to them, but if that was to be the rôle, it is difficult to see how the Academy could have survived the competition. Though the spirit shown by their Council in this matter undoubtedly raised the weaker body in public estimation, the undoing of the Institution was due to the continued discontent amongst their artist associates. The waverers had been lured back from the new venture, and hopes had been dangled before them of some official recognition in the Charter which the Directors must have known was likely to come their way. When, therefore, the Royal document appeared without any mention of them, it was felt by the professionals that the time for some decided step had arrived. Their position was a difficult one. To go, cap in hand, and sue for admission to the ranks of a body inferior both in numbers and ability, and from which a considerable section of them had recently backed out, was not to be thought of. On the other hand, the establishment of a rival academy was a policy of despair. But to that it might have come had not the better way of

reversing the case of the famous "family group" in the *Vicar of Wakefield*, its dimensions prevented its admission by the usual means; and it was only through the practical skill of Mr. Hamilton that it was ultimately introduced to the galleries by the removal of the cupola.

compromise been found and followed. As we have been frequently reminded—by Cromwell amongst others—the spirit of compromise is not a national failing, and it is all the more creditable to those concerned that a conspicuous example of it should come from the members of a profession which has its full share of the perfervid characteristics of their countrymen.

The Academy were, of course, aware of what was going on amongst their brethren at the Mound, and for them as well as for their rivals it must have been an anxious time. They had to play a waiting game, of doubtful issue. Early in the year three associates had been added to their ranks, including one of the backsliders of 1827; but a pointed appeal to the dissatisfied artists in the form of an intimation that there were still eight vacancies, four in each rank, met with no response. It must, therefore, have been with a sense of relief that the suggestion of compromise, from whichever side it first came, was received at Waterloo Place. Indeed, it is hardly possible to overstate the debt of Scottish Art to the unknown proposer of the *via media*. The way bristled with difficulties, but fortunately men capable of dealing with it were not wanting.

Of the Institutions left to us at the Union of Parliaments the Supreme Court of Justice has best represented—on the secular side at least—the individuality of Scotland as part of a united Kingdom and Empire. When so much of the old order was superseded or went south with our parliamentary representatives, the Court of Session insured to Edinburgh, in the membership of its Bench and Bar, a certain number of citizens in whom the judicial faculty was highly developed. Fortunately, there have always been amongst our Judges and Advocates not a few, whose patriotism and public spirit have inclined them to give the benefit of their trained faculties to whatever seemed to make for the good of the country or of the city. In their dilemma the artists associated with the Institution, by some happy inspiration, sought the advice of Mr. Henry Cockburn, afterwards well known as Lord Cockburn, who, in a letter dated June 6th, made application on their behalf, and on behalf of a few artists unconnected with either body, which raised the number to twenty-four, for admission to the Academy. If it is the first step which counts, as the proverb has it, to the artists of the Institution must be given the credit of making the first advance. The Academy, after some manœuvring for position, responded in a conciliatory spirit, and were equally ready to leave their interests in the hands of Mr. Hope, the Solicitor-General. It is unnecessary to give a detailed

narrative of the union, and of the embarrassments it involved, which might well have proved insoluble had the two parties not had the wisdom to intrust themselves to the guidance of Mr. Cockburn and Mr. Hope. The award of those two eminent lawyers on a position so delicate is a model of skill and tact, and through it the seemingly impossible—the addition of a body more numerous and talented than themselves to the ranks of the Academy—became an accomplished fact. To quote Lord Cockburn—"This for a while threatened to be impossible, till the one party referred it all to the Solicitor-General and the other party to me; and we married them in a week." The main difficulty was got over by the bold device of abolishing the associateship for the time being, with a provision that one election to the senior rank be made for every three vacancies till the number of Academicians shall be reduced to thirty; fifteen[1] being suggested as the number of the future associate rank. The award was unanimously accepted and a motion for union carried at a General Meeting held on July 10th, 1829.

The union thus happily completed brought about a total change in the relations of the Academy with the Royal Institution. On the one hand there was now a compact phalanx of forty-two artists, in place of the fifteen or sixteen who had hitherto fought against such odds; on the other, the array of one hundred and thirty-four subscribers, noblemen and gentlemen, with some dozen and a half Honorary Members, lay and professional; a seemingly formidable body but, as an organization for the exhibition of works of living artists—the rôle they had adopted since 1821—quite powerless in face of the recent combination of their opponents. After one more attempt in that direction during the following spring, the Directors returned to the object for which the Institution had been originally founded—the showing from time to time of such works by the Old Masters as could be got together from the collections or through the influence of its members. Such Exhibitions were held in 1831 and annually from 1834 to 1837, but from that date, with a waning membership, the Royal Institution was practically defunct.

One cannot but regret this, for with a little more of the tact by means of which Cockburn and Hope reconciled the differences of the Academy with the Associated Artists, there might have been a sphere of usefulness for a body so numerous and powerful as the Royal Institution. That more than a hundred

[1] The number was ultimately fixed at twenty.

and thirty Scottish noblemen and gentlemen were so deeply interested in the Fine Arts as to subscribe fifty pounds each for the privilege of belonging to such an Association is a remarkable circumstance in the development of a country so recently brought within the sphere of aesthetic culture. The Institution's most notable achievement was the purchase of some forty works by the Old Masters, made in many cases under the guidance of Mr. Andrew Wilson. The collection, which now forms part of the National Gallery of Scotland, includes several fine examples of Vandyck, with specimens of Titian, Tintoretto, Bassano and others. What was accomplished in so short a time is an indication of what might have been done had the Institution developed on the lines of the recent "National Collections" or "Scottish Modern Arts" associations.

6

Before proceeding with the narrative of the re-constituted Academy it might be well to glance briefly at the new conditions which gave promise to it of a successful future.

There had been a remarkable advance in the position held by Art in the Scottish metropolis since the beginning of the century. The close of the eighteenth showed little change from the days when travellers like Johnson and Topham came and went with hardly a word to say about Art or Artists. It was not till after his return from Italy in 1787 that the genius and distinguished personality of Raeburn had furnished a nucleus for a small coterie of professional artists, of which he himself, the elder Nasmyth, David Allan and the eccentric Skirving would form the inner circle. One or two minor portraitists like Martin and Willison, with a few others who combined engraving or the teaching of drawing with the practice of some branch of Art would complete a group which, till the close of the century, can hardly have numbered more than twelve or fifteen. But all through the succeeding generation the number of native painters had shown a rapid increase, and, as has been seen, artists of capacity like Nicholson, Joseph, Ewbank and Grecian Williams had been attracted from south of the border. This had naturally led to the formation of the Associated Artists and Edinburgh Exhibition Societies; and the success of the former, whilst it was wisely conducted, had shown that there was in Edinburgh a field for the Fine Arts as well as for Science and Literature. Since 1816, the year which saw the last of those Exhibitions, the growth of the

professionals had gone on at an increasing ratio, both as regards numbers and ability; and it was their failure to realize this that had led the Institution to treat their associated artist members as a negligible quantity, and so to court the swift disaster which overtook them.

The estimation in which the Fine Arts were now held in Scotland is reflected in the literature of the period; the writings of Scott, Wilson and Lockhart alike bearing witness to the growing interest in Art which characterized the first quarter of the nineteenth century. Travellers, real or fictitious, no longer ignore the artist. Bewick, who, on his Scottish tour of 1776, records only a call made on a brother engraver, on revisiting the city nearly half a century later speaks with enthusiasm of the exhibition of paintings by Raeburn held in the great gallery of his house in York Place shortly after his death. The work of William Allan, historical painter, also claims his attention, and, amongst others, he pays his respects to his old friend Nasmyth and his townsman Nicholson. The delightful Welsh clergyman of *Peter's Letters*[1] is more voluble, and in his communications with his kinsmen of the Principality, he devotes many pages to the studios he had visited on his fictitious travels in the north. Art topics are discussed from time to time by Wilson and his boon companions of the *Noctes*, whilst the *camaraderie* of the Arts is further attested by the establishment of a Dilettanti Society which included in its membership the cream of the artistic and literary celebrities of the north, and the quite recent foundation of the Institution, with its scores of noblemen and gentlemen, shows that society proper had also succumbed to the aesthetic movement.

No doubt such an environment had much to do with the optimism of the Academy during its years of seeming weakness. For even when its fortunes were at the lowest ebb, the members had faced the situation in the hopeful spirit of a gathering strength which was bound to carry them through. They had had experiences, one would say, sufficient to depress the spirits of any body of average men. But there was never anything like dejection in their attitude. Take the send-off dinner to their ablest sculptor, Samuel Joseph, on the eve of his leaving for London in the spring of 1828 as a sample of the spirit in which the members met "the slings and arrows of outrageous fortune." A full record has, fortunately, been preserved of this memorable feast. The banquet hall was the Academy's great room in Waterloo Place, and Nicholson presided in the absence of the

[1] Published in 1819.

President through indisposition. The guests seem to have been numerous. A well-known trio, Gleadhill, Templeton and Hartley discoursed music; the speeches, if they lacked the more polished graces of oratory, were hearty and to the point; but what would a present day company, which grows impatient over half a dozen toasts, have thought of an occasion where, besides some twenty-five to thirty items on the formal list, "many other toasts which we cannot particularize were given in the course of the evening"? At which of the small, or not so small hours of the morning the proceedings terminated seems the only serious omission in the lengthy record.

The minutes and correspondence of those opening years also give evidence that some well-known features of Art Exhibitions are not so recent as one is apt to suppose; for a very considerable part of the Secretary's work seems to have been connected with the forwarding of works which had been going the round in search of purchasers, just as they do now. In particular there are numerous letters of this sort to and from a Mr. Parker of the Academy of Arts, Newcastle-on-Tyne, the place from which pictures already shown in the farther south would naturally pass northward. Stranger still is an invitation card asking contributions for an Exhibition of works by living artists shortly to be opened in Dumfries, with the familiar formula that "all expenses of carriage, etc., will be defrayed by the Committee"—what is now called a Special Invitation. A similar exhibition had been held in a west country town some fifteen years earlier; there may have been others, but somehow the thought of works of art destined for such provincial collections jolting along on country carriers' carts takes one rather aback in these days of swift and easy transmission. Nor can one omit to record an application made to the Academy by the Rev. Principal Baird for assistance on behalf of Education and Religious Instruction in the Highlands and Islands, and the Council's response "that an unlimited number of tickets of admission to the Exhibition should be given to the Rev. Principal for disposal at one shilling each, the proceeds to be added to the General Assembly's fund as the contribution of the members of the Scottish Academy." It is gratifying to know from a later entry that the Council's gift was thankfully accepted, and that it resulted in a considerable addition to the Committee's resources.

PART II

FROM THE RE-CONSTITUTION OF THE ACADEMY, 1829, TILL THE ERECTION OF THE NEW GALLERIES ON THE MOUND, 1850-55

I

THE Academy as reconstituted by the award of Hope and Cockburn included almost all the artists of ability practising in Scotland. Alexander Nasmyth was the only notable exception; though one might perhaps add that less known painter, Fleming of Greenock,[1] whose abilities, as shown in some of his delineations of Highland scenery, might well have entitled him to a place within the body. They were mostly resident in the capital, and considering they were the product of so small a community, the number of men of talent amongst them was remarkable. Of some fifty names which appear on the roll of membership before 1840, one at least, David Scott, possessed genius of a high order. Of several others it may be said that, in their finer efforts, they stand within the magic circle; whilst a clear majority of the painter members were capable craftsmen, endowed with that true instinct of the brush which is the bed rock of the art. The sculptors and architects also were men of mark in their own departments; and to one of the latter, Thomas Hamilton, the Academy owed, and was still to owe, more, perhaps, than to any of its members.

Such a combination and variety of talent augured well for the future, but all was not to be plain sailing. For, though the influence exerted by Hope and Cockburn had led to the unanimous acceptance of their award by both parties, it soon became evident that, in the carrying out of some of its provisions, there was scope for the old rivalries. The continuation in office of "the intelligent, active and public-spirited gentlemen now holding these situations" had been strongly recommended, but at the General Meeting held for the election of office-bearers

[1] John Fleming is best known as the painter of *The Lakes of Scotland*, engraved and issued in the form of a volume by Joseph Swan in 1834. Fleming is more than once referred to in the *Noctes*.

on 11th Nov., 1829, John Watson Gordon was proposed for the Treasurership and elected by a considerable majority over Hamilton. Again, on the Council named in the award to carry on the business for a certain stated period, the original Academy men were in a distinct majority, the aim of the arbitrators in this being to protect the weaker party. But that it was distasteful to the Royal Institution men is evident from the fact that the two representatives allowed them took little part in Council business. They were biding their time, and at the first opportunity, not only was Hamilton thrust out of office, but the Council was thwarted in another matter, which led to a vehement protest from the ex-Treasurer. Coming, as it did, just after the President had congratulated the newly constituted Academy on the happy solution of their difficulties, this action of the more powerful body, so directly at variance with the spirit of the award, must have struck a note of discord, though it cannot have been altogether unexpected. On the other hand, the Annual Report read at the close of the same meeting would gratify both sections of the membership with its record of increasing revenue and sales, and of the position the Academy was taking in public estimation, as evinced by the elections during the year of Dr. Chalmers as Chaplain, of Professor Wilson to the Professorship of Ancient Literature, and of other eminent citizens to the chairs of History, Antiquities and Anatomy.

The superseding of Hamilton in the Treasurership showed a spirit of hostility to the most energetic of the founders of the Academy. This can hardly be set down, as one recent historian of the body has suggested, to an unwillingness of the painter members to be controlled in any respect by an architect. A more likely explanation is that Hamilton, like many other excellent officials, was somewhat autocratic in his methods, for such courses, even when they make for the best interests of the institutions concerned, are prone to be resented. A better illustration of this could hardly be supplied than that revealed in the following episode.

In recording the purchase of the "Judith" and the commissions given by the Academy for its pendants, it was mentioned that there was a sequel to those transactions. During the correspondence attending on these earlier purchases, the relations between the Academy and Mr. Etty had become very close and friendly. On the completion of the "Judith" pictures, the Council intimate to the artist "their complete approval and warmest thanks for the manner in which he had completed the series." At the same time they resolved to exhibit the pictures along with the "Benaiah" and "The Combat," should they succeed in obtaining

them, on which matter Mr. Hamilton was requested to communicate with the artist. Mr. Etty readily agreed to lend the "Benaiah" which, like most of his works, had returned from the Royal Academy unsold, and having obtained the consent of the owner, John Martin, to "The Combat" also being lent, a special Exhibition of Etty's pictures, along with the Diploma works of members, was opened on December 13th, 1831. The effect, we are told, was brilliant; and one can well believe that the five works of the great English colourist, then in their pristine beauty, seen together for the first time, must have surprised even his northern admirers. The sight of them was too much for the ardent ex-Treasurer, and before the Exhibition was opened, Hamilton tabled a proposal that the "Benaiah" and "The Combat" should be added to the Academy's collection, having taken care to ascertain beforehand the terms on which this could be done. The fact that three meetings of Council were held to discuss the subject indicates that there was some difficulty. But nothing could withstand Hamilton's ardour, and on the third meeting, the opposition members absenting themselves, it was unanimously agreed to purchase the pictures on the terms offered. On the day following, the ex-Treasurer writes to Etty: "I am truly happy in being the medium of transmitting the following communication from the Council of the Scottish Academy. At a meeting of the Council held yesterday it was resolved to purchase 'Benaiah' and 'The Combat' at the terms mentioned in your letter of 28th ult^mo.^, viz. 'Benaiah' 130 guineas with frame, and 'The Combat' £300 with interest since the date of Mr. Martin's purchase of it from you." A few days later Etty replies, in one of his delightful letters, ratifying the purchase on his own behalf and on that of his friend Martin; gratified exceedingly that those works of his prime were now united permanently in one great focus. He compliments the Scottish Academy on having set "such an example that other and richer societies may rub their eyes and awaken from the lethargy and stupor that have so long possessed them." But the incident, as the politicians say, was not yet closed. The malcontents were only waiting their opportunity, and at the next General Meeting, held on February 10th, the large attendance, as meetings then went, showed that some matter of importance was on the *tapis*. David Scott in his journal has this characteristic and vivid note of the occasion:

> "February 10th. Meeting of the Academy about the purchase of Etty's pictures. Allan, our respected chairman, sits with one hand over

the other, as if he were thinking of his lost finger. Hamilton, whom I like as a man to carry a thing out, half rising, explains the transaction; he has bulk enough to give him weight. Harvey sits still with his sharp though small eye, observant enough; and Macleay, with good mustaches and proper boots, stretches his legs straight out, one foot over the other, and his cane at his mouth. Ewbank swings on his chair; and Steel leans his head on his hand. There is also J. F., as they call Williams, with his paralytic, important shake of the head; and Hill's broad sensible face. Curious are the bodily characterisations and limitations of intellect."

At this meeting, after some statutory and other business had been got through, Mr. J. F. Williams, hardly a man of weight, though a universal favourite, rose and politely asked those members of Council who had sanctioned the transaction for some information respecting the purchase of the two pictures. Hamilton, Harvey and Macleay, the members appealed to, declined to give any information on the subject, Hamilton maintaining that it was within the power of the Council to make such purchases, and that if information was wanted the time to ask for it was at the Annual General Meeting in November. The members generally expressed themselves as extremely disappointed that the general body had not been consulted. Ultimately Mr. Williams stated that the action of the Council infringed one of the laws of the Academy, to which Hamilton replied that the said law was not imperative. After the Secretary had read the minutes of the Council Meetings, at which the purchase had been proposed and carried through, it was resolved, on the motion of Mr. Allan, "That whilst the meeting are unanimous in their admiration of the pictures of Mr. Etty recently purchased by the Council . . . they yet consider that a purchase of such importance should not have been made without the approval of the General Meeting, and that by doing so the Council have exceeded their powers." This resolution was carried by a large majority. Here was the making of a pretty quarrel, threatening a dead-lock in the working of the Academy. A suggested means of settlement having fallen through, the *impasse* became so serious that the matter was submitted to Messrs. Skene and Jamieson for their opinion. What might have been the sequel to these legal preliminaries no one can tell; for, happily, as in the case of the recent union, the difficulty was solved in a better way.

During the preceding autumn, Etty had paid a visit to Edinburgh. He records, in letters to various friends, his enthusiastic reception by the members of the Academy, and his delight in seeing the triptych, which had cost him so much thought and research, occupying three sides of the octagon in which it was placed. It had occurred to him, he tells us, that if only his other two large pictures, "Benaiah" and "The Combat," were placed beside them, it would be such a collection of his works as might well gladden a painter's heart; and when Hamilton's letter, intimating that the Council had decided to purchase them, reached him, his delight knew no bounds. "Thus then," he writes, "one of the first wishes of my life is accomplished, and all my large pictures are fixed permanently in Edinburgh, in one grand focus. For which I desire to be thankful to God, with all humility."

News of the unhappy result of the transaction which had so gratified him was not long in reaching the painter; and though it was the undoing of one of the dreams of his life, he wrote immediately, offering on behalf of Mr. Martin and himself, to take back the pictures, hoping that this might be the means of "restoring peace, harmony and good feeling amongst my friends of the Scottish Academy." The fine spirit pervading the letter, which was of considerable length, proved the solvent of the difficulties into which the Academy had fallen, and on its being read at an ensuing meeting, certain resolutions were proposed and carried, of which the last and most important was: "This meeting therefore unanimously resolve to make good the purchase of the pictures, and at the same time remit to the Council to carry into effect their resolutions, and instruct the Secretary to intimate the same to Mr. Etty and Mr. Martin by return of post." Whatever the law might have decided as to the powers of the Council would have left a soreness with one party or the other, and though Hamilton's methods were somewhat high-handed, it was well for the future of the Academy that, when the purchase was suggested, there was at the helm "a man to carry the thing out." Thus, again, were the artists of Scotland saved by a wise compromise, and the young Academy were free to face a future which presented difficulties enough without the paralysing addition of internal dissension. The course of events since the union had furnished a much-needed commentary on the closing paragraphs of the Report submitted at the first Annual Meeting of the re-constituted body, in which the President and Council urge the necessity for "unanimity and cordiality . . . by merging all secondary considerations in a

regard to the great objects of their association." At that time everything boded success; union, which means strength, had been attained, and the finances were in a flourishing condition. The Academy were gaining rapidly in public estimation, and with the Royal Institution out of the way, so far as direct competition was concerned, they seemed to have the ball at their feet. Yet before it had well started on its new course, internal dissension had well-nigh wrecked its future prospects.

At this distance of time, and with our changed ideals, it is difficult to realize how much the Academy owed to the spirited policy of the Council in making those Etty purchases. Its effect in turning the tables on the Institution has been referred to; but the bold venture had brought the Academy more than a local reputation; it was hailed with enthusiastic applause in London. In his reply to Hamilton's intimation of the latest purchases, Etty writes—"Sir Martin (Shee), Wilkie, Martin, Collins, Hilton, etc., etc., . . . laud you to the skies. . . . Wilkie said to some of the members present that they ought, by sending to your next Exhibition, to prove the high sense they entertain of such a noble effort . . . and was very warm on the subject now and at our dinner in July." This goodwill and support of the President and members of the Royal Academy meant not a little to a body founded on their example, and who had followed them so closely in all the details of its constitution and procedure; and not less to the Art public of Scotland, the majority of whom then, as now, regarded the opinion of the metropolis on such matters as final. Since early in the century a considerable number of the more ambitious Scottish artists had chosen a London career. By this time several of them held a prominent position there, and their talent had been recognized north of the Tweed by election to Hon. Membership of the Royal Institution or of the Academy. Naturally, they were deeply interested in the efforts being made by their professional brethren in the north, and shortly after the union of the two bodies, a desire was expressed amongst them to assist in the formation of a Scottish School of Painting by contributing works which, along with the Diploma works of Academicians, would lay the foundation of such a school. And, though their language is somewhat vague, the hearty co-operation which has since then existed between Scottish artists in the north and in London has had its effect in evolving certain qualities, common to both, which entitle them to be regarded as a distinct school.

But there were troubles yet to face ere the Academy entered on that "long

straight road" of prosperity which, somewhat later, marked a full half century of their existence. With effective opposition got rid of, with so many talented men on their list of membership, and with the support of a public recently awakened to Art interests, the trend of things during the next few years is difficult to account for. The Exhibition receipts and sales, which during the stress of rivalry with the Institution had been steadily rising, decreased as steadily during the four succeeding years. But no more than in their earlier years do the Academy's records show any flagging of spirit, and before long the Council are busy over various projects for completing the equipment and advancing the interests of their society. Some six months after they had lost Hamilton's official services, William Nicholson, who had so wisely guided them through many troubles, acting as a restraining power, one can guess, on the more impetuous Treasurer, asked to be relieved of the Secretaryship. He was succeeded by David Octavius Hill, a young man of enthusiastic and genial temperament, who, perhaps to the detriment of his success as an artist, served the Academy with a rare devotion during his forty years' tenure of office. As Watson Gordon resigned the Treasurership in 1832, giving place to Mr. J. F. Williams, the difficulties of the immediate future had to be faced with new and comparatively inexperienced men at the helm. Fortunately, all through those official changes, Hamilton's active participation gave continuity and energy to the deliberations of the governing body, of which he was still a member. These were mostly concerning the establishment of a life school, and of a Pension Fund, the provision of new galleries, and, as a matter of course, the obtaining of a Charter. The last named must have awakened unpleasant memories, amongst the original members at least, but in their new circumstances it was resolved to make another effort to attain the object of their ambition. And so, about this time, we find Mr. Elder submitting the draft of a petition to the King, William IV. for a Charter of Incorporation. In spite, however, of the Academy's having only a few months previously, on the occasion of his Accession, flattered His Majesty by a reference to his Royal Father's having, in his liberal patronage of the Royal Academy, given an impulse to art "unexampled since the days of Leo the Tenth," nothing came of their application.

Like their eighteenth century predecessors, the Edinburgh School of St. Luke and the Glasgow Foulis Academy, the later societies of Scottish artists never lost sight of the original purpose of such associations. As soon as they

had the necessary funds the Associated Artists had set about the establishment of a Life Class. The fact that, before starting their own class, they had made an unsuccessful application to the Board for the use of a room in their School of Design, promising to use the male figure only, seems to indicate that the study of the nude was no part of the curriculum at the Trustees' Academy ; and the next certain knowledge of facilities being provided for such study is from the *Memoir of David Scott* by his brother, Mr. W. B. Scott. There reference is made to an Edinburgh Life Academy which was held in a room in Infirmary Street from 1827 to 1832, "at which time," it is added, "the Royal Institution began their school for drawing from the living model." This, no doubt, refers to the introduction of Life study in the Trustees' Academy, which had been transferred to the Royal Institution building in 1826, and was now under the charge of William Allan.

But the existence of a school under the guidance of one of their own members did not seem to the Council to be a reason for evading what had always been regarded as one of the essentials of an Academy of Art. In Mr. Elder's letter to the Lord Advocate, of December 1826, concerning the application for a Charter, one of the objects the applicants have in view is "To open an Academy where the Fine Arts may be regularly cultivated, and at which the students in the Arts may find that instruction so long wanted and wished for in this country, free of expense." The matter had been allowed to lie dormant during the first strenuous years of the Academy's existence, but within a few months of their reconstitution, the Secretary is asked to prepare "an abstract of the Laws relating to the Life Academy in London for the consideration of next meeting," with a view, of course, to the establishment of similar schools. For some years the subject crops up at intervals, only to be ordered "to lay over," as Nicholson's English pen has it. The difficulty of providing suitable accommodation rather than any lack of zeal on the part of the Academicians was the hindrance. Latterly this establishment of schools got mixed up with the provision of new galleries ; nor was it till the century had entered on its second half that, with the erection of the new building on the Mound, an arrangement was come to between the Academy and the Board by which Life teaching was assigned to the former and the Antique School to the latter. During that long interval, however, an Academy class had been carried on from 1836 to 1840 in very inadequate premises at the Institution, and later in more suitable rooms rented, first in

Register Street, and afterwards at 33 Abercromby Place. The four years' location of the class in the building of its quondam rivals requires explanation.

The disappointing financial results of the years 1830-34 had determined the Academy to secure a more central position for their Exhibitions. Their lease of the Waterloo Place rooms expired in 1835, and, in anticipation of this, towards the close of the previous year the Council made application to the Directors for the use of the Royal Institution galleries for their annual Exhibitions, and for other two apartments for the housing of their pictures, library and other property, and to afford accommodation for a Life School and a School of Painting when these are instituted. The application signifies the Academy's willingness to pay a rent should suitable accommodation be granted. Their case was a strong one, based, as it was, on the fact that the Institution building had been erected from national funds, and mainly for Fine Art purposes. For such they had been used in the days of the Institution's prosperity, but since 1830 there had been little occasion for their occupation in that way. The Directors did not attempt to combat the Academy's claim, as the body which best represented the artists of Scotland; for after some haggling as to conditions of tenure, they granted the use of the galleries from February 1st to May 1st of each year, at a rental of £105.

For a good many years to come at least, the Academy had little reason to be dissatisfied with their new Exhibition rooms. The receipts from attendance, which had shown only a slight recovery in 1835, leapt up by more than £300 in 1836, whilst the increase in sales was even more marked; and from this date onwards the records tell an almost wearisome tale of advance in material prosperity. It was the inadequacy of the accommodation placed at their disposal for their classes and the housing of their Art property, together with a financial controversy presently to be referred to, which raised the troubles and misunderstandings that lead on to the solution of the fifties.

Since some years before the foundation of the Academy, the establishment of a Pension Fund had occupied the attention of the community of resident artists; and when the Directors of the Institution commenced their series of Exhibitions of modern pictures in 1821, it may be remembered, one of the conditions made by the artists was that the free proceeds were to be set aside as a fund for the benefit of their widows and families. When the artists associated with the Institution joined the Academy it became a question whether the

SIR WILLIAM ALLAN,

STOCK PRESENT [illegible]

Engraved [illegible] Reid [illegible]

Directors were bound to implement this bargain, but, whatever their legal rights, they at once recognized the moral obligation they had come under ; for shortly after the Union, Lord Meadowbank intimated the intention of the Directors to hand over the money to the Academy. Why they were so dilatory in carrying out this pious intention it is hard to tell, but at length, in the spring of 1835, the sum of £614 was paid over in name of the free proceeds of the nine Exhibitions with the interest which had accrued, and a donation of £100 from the funds of the Institution. Afterwards, when bad blood arose between the two bodies, the sum allowed as free proceeds—£430—was called in question as being much below what was due, but at the time it seems to have been accepted as satisfactory. At a General Meeting held early in the following year a resolution was moved and adopted that two-thirds of the gross annual income of the Academy be applied towards the promotion of a Pension Fund. This was made one of the provisions of the Charter granted two years later ; for, as if to crown the good fortune of the Academy, and to afford an additional instance of the truth of the adage "Nothing succeeds like success," in answer to a third memorial presented in 1837, Mr Elder, at the Annual General Meeting of 1838, had the satisfaction of laying on the table Her Majesty Queen Victoria's Royal Charter of Incorporation, dated August 13th, 1838. One cannot but regret that the President was not spared to see this fulfilment of the Academy's early ambitions. He died on August 24th, 1837, and William Allan had been elected his successor.

George Watson, though of only limited capacity as a painter, was a capable man of affairs, and since the earlier years of the century he had been recognized as a leading personality amongst those whose aim was the establishment of an Artists' Society carried on and controlled by artists ; and the success of the Exhibitions of the Associated Artists from 1808 to 1813 was, no doubt, largely due to his judicious management. The aims of the Institution do not seem to have attracted him, but when the scheme to found an Academy was set on foot, Watson was marked out as the man to preside over the body ; and though he had little of the enthusiasm of Hamilton or Nicholson, he justified his election to the Presidency by a most admirable conduct of its affairs in very trying times.

2

At this point, with the Academy fairly established and just entering on a long period of prosperity, one might ask whether the time and energy expended on what is, after all, only the scaffolding of Art, was being justified by the results. In other words, had the Scottish Academy been instrumental in the production of a truly virile Art amongst the people from whom its membership was drawn?

With the general question as to the influence of Academies on Art we have not here to do. But, so far as Scotland is concerned, it may safely be asserted that only through some such organization was a national Art possible. Without the rallying centre and the material conditions supplied by the Academy, and to some extent by the short-lived earlier societies, Scottish artists, like their eighteenth century forerunners, would have continued to drift southward, and all that virility which comes from a close and continuous touch with the country and its people would have been lost. The *rôle* of the smaller national, and even of the civic schools, is well known to all students of Art history; nor is it without a reflex influence on the more cosmopolitan centres, which are largely recruited from those smaller fields. So the place taken by Edinburgh in the Art world not only contributed an element previously lacking to Scottish culture, but was the means of strengthening British Art through the many able Scottish painters who ultimately settled in London.

Accordingly, one is not surprised to find that before many years are over some of the ablest members of the Academy have gone south. The young aristocrat, Frank Grant, is amongst the first, and whatever his dreams may have been, they can hardly have exceeded the career that was before him, which culminated in the President's chair at Burlington House. The versatile William Dyce, after having painted one or two child portraits not unworthy of Sir Joshua, followed a few years later, to waste the best years of his life in organizing National Schools of Design for a Government which constantly thwarted his suggestions, and ultimately to come under the spell of English Pre-raphaelitism, as he had commenced under the earlier movement led by Overbeck and Cornelius. Robert Lauder, too, with his young bride, a daughter of Thomson of Duddingston, sets out for Italy in some bitterness of spirit, and with little intention of again making his home in the city which he thinks has neglected him. "My native land—Good night!" is the Byronic farewell he flings to

the country of his birth. But though he carries out his intention of settling in London on his return, neither there, nor whilst abroad, does he forget Scotland or the Scottish Academy. In Rome the spell of the Wizard of the North is on him as well as that of Titian and Michael Angelo; and during his three years there and those he spent in London, in numerous letters to the local Maecenas, Mr. D. R. Hay, of George Street, he gives instructions concerning the pictures he is sending north for exhibition, and, in such works as "The Glee Maiden," "Louise," and "The Trial of Effie Deans" he gives of his best. William Simson follows Lauder's example both as regards the Italian pilgrimage and settlement in London, where the painter of "Solway Moss" spent the last years of his too short professional life. Lawrence Macdonald, one of the two or three sculptor members, was already in Italy, and elected to remain there; exchanging some years later his membership for hon. membership of the Academy. David Scott, who spent a year and a half in Italy during the earlier thirties, gives in his diary some vivid glimpses of the Art community in Rome, and of the Scottish artists he met amongst the cosmopolitan throng. Charles Lees and Dyce he had seen in Paris, and the latter (from whom he has a commission to copy one of Michael Angelo's Sibyls) again in Venice. But in Rome, though Andrew Wilson and Robert Lauder were there, he consorts mostly with the sculptors Park and Macdonald, with whom and one or two others he "talks wildly of religion, Evil and Good." Unlike his brother painters, Scott did not aspire to a London career. After a few days there and a week on board the Leith smack, he reaches Edinburgh, where for some fifteen years longer he followed his lofty ideals, a solitary and dignified figure in the artistic and intellectual circles of his native city. Despite his melancholy temperament, he was assiduous in his attendance at Academy meetings, and took a full share of whatever business was on hand.

But, such absentees notwithstanding, there was quite a large Art community in Edinburgh, of which, as in the past, one has glimpses in various contemporary records, and these are all the more interesting when they come from strangers. A few years after Etty's visit came Dibdin, whose *Northern Tour*, published in 1838, gives at some length the impressions left on him by what he saw in the various studios and collections he visited in the Scottish capital. Dibdin's visit must have been made during 1836. Time had dealt leniently with the Academy. Though it had completed its first decade, death had claimed no victim from

amongst the forty, whilst one only had been taken of the half-dozen who had been elected since the union of 1829. Things had begun to look up. The first Exhibition in the Institution galleries had just been held with eminently satisfactory results. The Royal Association for the Promotion of the Fine Arts in Scotland, recently instituted, was becoming more and more popular, and in the Exhibition just closed sales to a considerable amount had been effected through its agency.

So Dibdin found the brethren of the brush in good spirits. A chance meeting with the secretary, Hill, in Dumfriesshire, had furnished him with a passport to the studios of Edinburgh, and, being an amateur of the art himself, he gives a delightful record of the pleasant time he spent amongst his new-found friends. For though he sometimes expresses himself in terms which are not very clear, his comments are valuable as coming from a man of some culture in the arts, and well acquainted with the works of contemporary English painters. Like all travellers of that date, he is struck with the commanding and picturesque aspect of the city. Going westward to his hotel, "We passed," he says, "the Parthenon of Mr. Playfair, in other words, the Museum and Academy of Painting." Later, on paying it a visit, he is astonished by "the gigantic groups from the pencil of our Etty. . . . This first room," he goes on to say, "is a blaze of splendour which promises to revive all the lustre of that of Reubens;" and on visiting the gallery of casts upstairs, "I know not," he reflects, "how many embryo Raeburns, Wilkies and Allans may be at work there." He considers that Scottish artists generally execute their pictures in a low, grey, and sometimes even ochrey tone of colour, and in this stricture he includes Raeburn's portraits and those of John Graham (Graham Gilbert). Watson Gordon's please him better, as not being chargeable with "the besetting sin of ochre," and he praises specially that of Sir Walter Scott painted for Mr. Cadell. At the Secretary's "ample and joyous breakfast table" he meets many artists, amongst them George Harvey and W. B. Johnstone. On visiting Harvey's studio he finds him at work on "Shakespeare before Sir Thomas Lucy," and speaks of the splendid plate being prepared by Mr. Howison of the "Game of Curling." Dibdin, after something of a rhapsody concerning this work, winds up: "Talk to a Scot of golfing and curling, and he will say, 'the former is only Prestonpans ale, the latter is mountain dew.'" Devotees of the respective games may be left to settle the appositeness of the dictum, but Harvey's spirited rendering of "the

roaring game" was sufficient to draw forth such an expression from one who would be equally ignorant of both. He pays a high tribute to a sunny landscape he had seen of Thomson's, who, he thinks, develops all the grandeur of Gaspar Poussin in the choice and grouping of his subjects, and he speaks with even higher praise of Andrew Wilson's "Vallombrosa"—"a great master performance—the sun of Both and the atmosphere of Lorraine." "It has been purchased," he tells us, "by a lottery," of the working of which he proceeds to give some details. This is, of course, the Association just referred to. Various other members of the Academy are mentioned, and at Mr. D. R. Hay's he sees several examples of Scott Lauder "of a surprising quality for colour;" his treatment of the sapphire colour in a subject from *Peveril of the Peak* draws forth his special admiration. "The sash of Peveril in that colour stands out like the floating cloak of Bacchus in Titian's unrivalled picture in our National Gallery." He mourns the death of Grecian Williams, whose "Marathon" he thinks might have inspired Lord Byron, and that of the deaf and dumb Geikie, which took place before the publication of his volume, to the illustration of which he and one or two other Scottish artists had contributed. Though at Mr. Hill's, print-seller, a brother of his friend the Secretary, he was shown a copy of Coleridge's *Ancient Mariner*, with engravings from "the truly original designs of Mr. Scott," he does not seem to have met the painter himself; but he paid more than one visit to the studio of William Allan, whose adventurous early career and later historical works made him the lion amongst Scottish artists of the period, and marked him out as George Watson's successor in the Presidential chair, to which he was called the year after Dibdin's visit. He saw something too of the social side of the artists' life, though he expresses regret that through the invitation card having failed to reach him, he missed being present at a meeting of "a very curious society they have here, that of St. Luke," on which occasion, he hears later, the members had been "very jollily disposed," and that more than one little monosyllabic hour had struck before the meeting broke up. Mr. Allan had been chairman. "Generally speaking," he adds, "an Englishman has but an imperfect knowledge of Scotch *gaieté de cœur* at these carousals."

3

During the twelve years comprised in the presidency of Sir William Allan, though the struggle for fuller recognition and better conditions continued

throughout, the Academy's growth in prosperity and influence was maintained. The arrangement of 1835 with the Institution and the Board of Trustees had been followed by the best results in regard to their Exhibitions; and if the same could hardly be said of the facilities for teaching then conceded, the opposition which developed within a few years was vexatious rather than formidable to a body now dignified by the acquisition of a Royal Charter. And to a generation deeply imbued with the Byronic cult, it was no small matter that the Academy should have at the head of its affairs one whose professional reputation was so largely associated with regions made popular by the poet, and who, moreover, had found his material through a lengthened residence, first amongst the tribes of the Ukraine and Caucasus, and some years later in Turkey, Greece and Asia Minor. These circumstances and his genial personality,[1] rather than any special skill of craft, though that was by no means inconsiderable, gave Allan the position he held in the eyes of the literary and social world of Edinburgh. Nor was his reputation merely local; in 1826 he had been elected associate of the Royal Academy, and nine years later to its full membership, whilst some of his more notable works had found homes in leading English collections. And whatever we, with our changed standards, may think of the position assigned to him by his contemporaries, there cannot be a doubt that to have as its President one who had counted amongst his friends and patrons King William IV., the Czar of Russia, Wellington and Sir Walter Scott was a great gain to the Academy; nor need we be surprised that Allan's studio, with its works of historic or romantic interest in various stages of progress and its costly properties of Eastern costume and armour, left the strongest impression on such visitors to Edinburgh as were interested in Scottish Art. His appointment to the Limnership to Her Majesty for Scotland on the death of Wilkie in 1841, with the accompanying Knighthood, was an added dignity, not only to the recipient, but to the body over which he presided.

The inaugural years of the new President's term of office happily synchronized with a rapid growth in the national wealth, which, with other agencies at work, soon brought a larger field for the sale of works of Art. Amongst the contributory agencies none did more towards the spread of an

[1] *North.* "I will try you with another (bumper) James. A man of first-rate genius—William Allan." *Shepherd.* "Rax ower the green bottle—Wully Allan! hurraw! hurraw!" *Noctes Ambrosianae*, 1826.

enlightened taste than "The Association for the Promotion of the Fine Arts in Scotland," which has more than once been referred to.

This Association, the first of its kind in the United Kingdom, was inaugurated in 1834 by a body of non-professional gentlemen interested in the progress of Scottish Art. The chairman and several of the members of its first committee of management were members of the Royal Institution or of the Board of Trustees. Yet its declared purpose was the encouragement of sales at the Academy's Exhibitions, which shows how skin deep were the differences between professionals and patrons at this time. It has been pointed out that during the years following the reconstitution of 1829 the sales had sunk to a very low figure, considerably lower than was realized in the Exhibitions of the Institution ten years earlier; and, with the great increase in the number of exhibitors, the prospect was serious indeed. The situation was saved by the timely action of the committee, presided over by Lord Meadowbank, who represented the Association. Taking as their model certain Continental societies, and in particular one recently formed at Prague under Imperial patronage, they adopted the principle of the Committee's selecting the works to be allotted by ballot, in the belief that by so doing a certain coherence and continuity could be given to the patronage exercised. In theory they were undoubtedly right, for, given a capable and conscientious committee, the object of the Association—"the promotion of the Fine Arts"—is much more likely to be attained so than by the giving of money prizes and the taste of the individual purchaser. And though the democratic tendencies of the age have led to the almost universal abandonment of the principle they adopted, it was well both for the Scottish School and for the growth of taste throughout Scotland that, during those formative years, the selection of the prizes was, generally speaking, in such capable hands. Their first purchases were made in the Exhibition of 1835, when, out of £728 received in subscriptions, £630 were expended on the acquisition of twenty-seven pictures. In the following year £868 were expended on thirty-five pictures, whilst a sum of £250 was retained towards the engraving of David Scott's picture "The Crucifixion" for distribution amongst those subscribers who had not been fortunate enough to secure a prize. The subscriptions this year had amounted to £1270. That such a large proportion of the income could be devoted to the main purpose of the Association shows how well and economically it was managed. For the next half-dozen years its progress reads like a fairy tale, and in the earlier forties its income, drawn not

from Scotland only, but from many cities and towns of the United Kingdom and even from our colonies, was sometimes nearer seven than six thousand pounds. In one of those years no less a sum than £4765 was spent on the purchase of a hundred and thirty-eight pictures and two pieces of sculpture at the Academy's Exhibition, besides £1200 on the engraving for the year. Nor were these sums the only boon the Association brought to the artists of Scotland, for, as its founders had rightly predicted, their competition acted as a stimulus to private purchasers, and the amount expended from that source had greatly increased.

These beginnings of material prosperity were accompanied by a more amicable spirit between the different Art bodies, and though complaints continue to be made by the Council regarding the inadequacy of the accommodation provided for their schools and exhibitions, they are more or less of a formal nature; and even when, in 1840, the Academy, having failed in repeated efforts to secure a suitable apartment at the Royal Institution, resolved to hire premises in Register Street, the situation was accepted without ill-feeling.

From this date the study of the living model, which, owing to the difficulties just referred to, had been intermittent only, was carried on under more favourable conditions, and during the succeeding fifteen years many of the more notable academicians took a prominent part in the teaching. John Syme, Thomas Duncan, David Scott and John Steel, had been appointed visitors in 1836. Houston, Eckford Lauder, Harvey and others, share in the work later. The appointments being annual, the names disappear and reappear at longer or shorter intervals. One—that of David Scott—is permanently associated with the class, and disappears only with the failure of health which preceded his death. Duncan's premature decease in 1845 was a great loss to the school, which in the following year was removed to 33 Abercromby Place, where premises were hired "greatly superior to those previously in use," though the report is careful to add "altogether inadequate for the full educational scheme of the Academy." In connexion with the teaching reference is more than once made to the copying of Etty's pictures, both by members and students.

In the meantime the Exhibitions were succeeding beyond all expectation. In 1843 the galleries were opened on certain evenings in the week, and though at first the attendance was not satisfactory, two years later the Annual Report announces the complete success of the experiment, the rooms being crowded

to inconvenience. Very soon the partial opening is made general, and for a long series of years the evening attendance added largely to the Academy's resources.

As a result of this continuous financial success the Pension Fund soon reached the amount at which, in accordance with the Charter, annual pensions might be granted. This provision was first acted on in 1845, another of the long cherished objects of the profession being thus achieved.

Progress was also being made with the formation of a Library. In the charter of 1838 this is specifically stated as one of the aims of the Academy, and during the two previous years presentations of books and engravings had been intimated in the respective reports. The very limited accommodation at the disposal of the Academy, and its uncertain tenure, militated against this side of their development; but these drawbacks notwithstanding, the collection had so increased, by presentation and purchase, that when, some twenty years later, a room was set apart for it in the new building, it included a large and valuable collection of volumes bearing more or less directly on the history, literature, or philosophy of the Fine Arts.

4

The harmonious relationships of the Academy with the Board and the Directors were unfortunately interrupted in 1844 by an incident, trivial in itself, but which re-opened in an aggravated form misunderstandings which were in a fair way of being arranged or forgotten. In the course of a heated and undignified controversy which followed, statements and personal allegations were made by the Secretary to the Royal Institution, which threatened, a year or two later, to have their sequel in the Law Courts. This was happily averted through the good offices of Lord Cockburn, and an apology tendered to the Council of the Academy ended this phase of the quarrel. But, early in 1845, the Secretary to the Board, who had been personally concerned in the incident referred to, had managed to bring about a situation which, if persisted in, would automatically have deprived the Academy of the use of the Institution galleries for their Exhibitions.

Some ten years previously a collection of pictures, valued, Dibdin says, at £14,000, had been bequeathed to the city of Edinburgh by Sir James Erskine of Torrie. The Lord Provost and the Sheriff of Midlothian had been appointed trustees of the collection, which had hitherto been housed in the University

Library hall. By an arrangement now concluded with the Board, the Torrie pictures were to occupy, permanently, two of the rooms hitherto granted annually, at a stipulated rent, for the Academy's Exhibition; and when its bearing on the latter was pointed out by Mr. Hill, the curtly official reply was that, as the arrangement had been sanctioned by the Treasury, the Board regretted that it was beyond their power to renew the grant of the two rooms to the Academy in future.

Into the elaborate communications which passed between the Academy and the Board as to the arrangement made in 1835 it is unnecessary to enter. It is sufficient to say that though a subsequent resolution of the Board "that the use of the galleries be granted for the following year at least, and that a Committee be appointed to consider the whole matter," strengthened their conviction that the general body of the Trustees were well disposed towards them, the Council were too well aware of the persistency of the governing official clique to have much confidence in the security of their future tenure. This was borne out by an intimation received early in 1846 to the effect that the use of the rooms would be given for the Exhibition of 1847, *but no longer.*

This exasperating dog-in-the-manger policy on the part of the Trustees and Directors had produced a strong public feeling in favour of the Academy—for the citizens were keenly interested in the maintenance of the Exhibitions—and during the autumn of 1845 a series of articles appeared in the *Edinburgh Evening Post*, in which the case for the Academy was set forth with great ability. In the following year these, with an appendix of very valuable documents bearing on the subject, were published under the title *Scottish Art and National Encouragement.* More than once reference has been made to the Academy's indebtedness to members of the legal profession; but it is doubtful whether a more opportune service was ever rendered them than by the author of those letters, Alexander Monro, Sheriff of Linlithgowshire.

The correspondence with the Board concerning this critical situation had led the Academy again to submit their grievances to the Treasury in a Memorial dated August 1846, and, considering their past experience, it must have been no small surprise to the Council to learn that it had been most sympathetically received. And when in December 1847, Mr. John Shaw Lefevre, one of the secretaries to the Board of Trade, to whom had been committed the duty of inquiring into the whole matter, gave in his Report, the Council may very well

have congratulated themselves on the result of their exertions, and on the prospect of quieter times.

The Report presented to the Treasury by Mr. Lefevre was the outcome of a tactful and judicious handling of a very complicated situation, and the proposals contained therein were exceedingly gratifying to the Academy.

Ever since the erection of the Royal Institution building the matter of congestion had been a growing difficulty. What seemed ample accommodation in 1819 was very soon found to be no more than enough for the various claims made on it. The building, it must be remembered, was only partly intended or adapted for Fine Art purposes. From its foundation a large portion of it was devoted to the housing of the Royal Society, and, as time went on, other and sometimes incongruous uses were found for premises occupying so convenient and central a position. It is little wonder then that the limited space available for the Exhibition of works of art, and for art training, was soon found inadequate. The increase in the number and ability of resident artists, which produced the reconstituted Academy, would of itself have demonstrated this; but with rival bodies each having their ideals of annual and permanent collections, the situation had become unworkable.

In successive Memorials addressed to the Treasury the Academy had urged that assistance might be given towards the erection of a building for their Exhibitions and schools, but hitherto a deaf ear had been turned to their appeals. Mr. Lefevre's Report endorsed this claim; its leading feature being the erection of a building for the accommodation of the Academy, towards which that body had signified its intention of contributing such a sum as might be found necessary, up to £12,000. Subsequently, however, it was intimated that, as another part of the Report recommended the bringing together of the works of Art belonging to various public and Art bodies in the city to form the nucleus of a national collection, the Government had resolved to erect an additional building as a Scottish National Gallery. To this patriotic resolution the Academy had readily assented by placing their very valuable Art property at the disposal of the Government, and by waiving their claims to ownership, or part ownership of the works purchased by the Royal Institution, as long as they were devoted to a like use.

Designs for the two buildings were prepared by Hamilton and Playfair, but on being submitted to the authorities in London, both were rejected as being too costly of realization. The twin building ultimately adopted was proposed and

designed by Playfair. Of the designs for the separate structures, those by Hamilton—who, since the death of Mr. J. F. Williams in 1846, had been re-elected to his old position as Treasurer—were much preferred by the Academy; and all who know the beautiful elevation drawings of the buildings standing side by side, with the roadway passing between, are agreed that an opportunity was then lost of a decorative treatment of the Mound which is not likely to recur. Financially the Academy fared better than in the first proposal, for "in order that they might be free to devote more of their funds to the furtherance of Art," they were informed in May 1849, that a larger amount than that previously contemplated was to be obtained from the funds administered by the Board of Manufactures, and that the Government were willing to undertake the rest of the expense of the building.

The site for the new twin building was granted by the Town Council for the nominal price of £1000, it having been previously valued by three different experts at about forty times that sum, and one of the conditions on which such favourable terms were offered was the provision of a home for the Royal Scottish Academy. It is needless, in view of more recent events, to discuss the complications which arose between this date and the passing of the Bill, the opposition which had nearly thwarted that consummation, or the misgivings on the part of the Academy that they had been somehow outwitted in the form in which the Bill was drawn; are not these things chronicled in Sir George Harvey's "Notes"? Under the guidance of influential friends and well-wishers the various pitfalls were avoided, and the Bill became law on August 13th, 1850; the combative Treasurer alone protesting against the inadequate provisions of the Act.

It is a curious coincidence that as his predecessor, George Watson, had died shortly before the grant of the Royal Charter, Sir William Allan had passed away a few months before this next landmark in the Academy's history. He died on February 22nd of this year, and early in March John Watson Gordon was elected President. Shortly thereafter the honour of Knighthood was conferred on him by Her Majesty Queen Victoria.

5

The years of Allan's Presidentship were notable for the number of important figure pictures shown at the annual Exhibitions, and of these a large proportion belonged to what were designated "the higher branches." Stimulated by the example of their President, of Wm. Etty and of Sir David Wilkie—who had

SIR J. WATSON GORDON.

Lord Provost [illegible]

[illegible]

now turned from the *genre* by which he is best known to historical subjects—some half dozen of the leading Academicians devoted themselves to that class of work. In this they were encouraged by the Association (one of whose aims was the fostering of those "higher branches"), which spent large sums for works dealing with Allegory, History or Romance. It is not easy to arrange works of Art in artificial categories, but this has been attempted in several of the early Reports of the Association, where the works in the contemporary Exhibitions, so tabulated, are set over against their expenditure in the respective branches. This invariably shows how large a proportion went to the acquisition of important figure subjects, and of landscape in the grand style, of which Thomson of Duddingston, Andrew Wilson and young M'Culloch were the leading exponents. The figure painters mainly patronized after Allan, who—it goes without saying—comes in for the lion's share, were Scott, Duncan, Fraser, Scott Lauder and Harvey. The versatile Wm. Simson shares those favours in a lesser degree, and Dyce's name appears once or twice before he was called to London on Government service. The art-loving public of Edinburgh could thus count on a number of subject pictures of commanding interest, not from extraneous sources, but from the studios of members of the Scottish Academy, and it is doubtful whether during those years the Royal Academy itself could show more attractive works than those exhibited year after year by the artists named above in the Institution Galleries. Certainly such pictures as Scott's "Traitors' Gate," Duncan's scenes from the Jacobite era, Lauder's "Trial of Effie Deans," and Harvey's "Covenanters' Communion" and "Leaving the Manse," had much to do with the extraordinary and increasing popularity of the Exhibitions.

In dealing with the Academy's first decade it was noted that its ranks remained almost unbroken. This continued for a year or two longer; but with the advent of the 'forties the veterans begin to fall. The year 1840 saw the removal of Alexander Nasmyth and the Rev. John Thomson. In the year following a still more distinguished name, that of Sir David Wilkie, disappears also from the honorary list. He died at the comparatively early age of fifty-six. The Academy's minutes record letters of condolence to the great artist's relatives, and that a sum of 100 guineas was voted towards a proposed memorial in London. Shortly afterwards they were able to secure at the painter's sale his unfinished picture, "John Knox administering the Sacrament at Calder House," now in the National Gallery of Scotland. It was not till 1844 that, with the

death of Wm. Nicholson, their first Secretary, the ranks of the active Academicianship were again broken. A heavier loss soon followed, for in 1845 Thomas Duncan was taken at the age of thirty-seven. Before the close of Allan's Presidency the ranks had been further depleted by the death of the Treasurer, J. F. Williams, and, sorest loss of all, David Scott, still young in years though wasted by pulmonary disease and disappointed ambitions. But the Academy's position was already secure, and with a host of able youths competing for membership, they could face the future with confidence, undismayed by the inevitable losses time brings, nay, made stronger in every way by the memories of such men as Duncan and Scott and Allan.

When one tries to recall the conditions under which Scottish Art and the Academy so developed and prospered, some superficial conclusions have to be revised. Scotland is apt to be regarded as a country given over to rather prosaic interests and bitter ecclesiastical controversy, and it has been considered a self-evident proposition that such is an eminently unfavourable soil for the growth of the Fine Arts. But what are the facts? During a period when ecclesiastical questions seemed to absorb the whole faculties of the nation—for these were the years of "the Ten Years' Conflict" and the Disruption—Scotland had room for other movements, and amongst them the Art movement, which the hasty thinker is prone to set down as an unlikely accompaniment. There was really nothing strange in this; rather the opposite, for wherever the spirit of a people is deeply moved, the latent faculties are sure to be stimulated in diverse directions. And so we have the intense religious earnestness of the period, and the enthusiastic pursuit of the Fine Arts, not only co-existing, but in a manner co-operating and indebted to each other. Dr. Chalmers was chaplain to the Academy, whilst the movement he led was stimulated by Harvey's pictures of some of its contemporary incidents, and of those of the Covenanting times which it recalled; for these were very popular, and engravings from them may still be seen over the length and breadth of Scotland.

Hints of the social side of the Academy's corporate life are not wanting in their records; mention being made from time to time of Evening Promenades held in the galleries, by means of which substantial sums were raised for charitable or national purposes—one in April 1844, was in aid of the fund for completing the Scott monument. There are the usual loyal and dutiful addresses incumbent on chartered bodies, notably that presented to Her Majesty and the Prince

Consort on their first visit to Scotland in 1842, which was made the occasion of conferring the honour of Knighthood on the President. Two years later the social event of the Art world was the banquet given to their old friend Wm. Etty, on the occasion of his coming to Edinburgh in the autumn of 1844. The visit was a surprise one, hurriedly undertaken by the artist to see—and to show to a brother from Java—his five great pictures in their new abode at the Institution. But though thus taken unawares, a demonstration was improvized in the form of a dinner at Barry's Hotel on the artist's second and last day in the city, when "notwithstanding the shortness of the notice, and though it was the dull season in Edinburgh, some thirty members of the Academy assembled to receive him." The interval of thirteen years had only increased the enthusiasm of the Scottish artists towards the painter of "Judith" and "The Combat." "At the threshold of the feast," to quote Gilchrist's life of the painter, "a further unexpected compliment awaited Etty. The folding doors being thrown open—which separated ante-room from dining-hall—a large and magnificent one brilliantly lighted, the painter's eyes were saluted, to his strange delight, by his *chef-d'œuvre* 'The Combat' at the upper end of the room and of a table sumptuous with plate." There were the usual after-dinner speeches and interchange of compliments before the company separated. "The artist returned," writes his biographer, "well-pleased with his successful trip." His northern friends were to see him no more—at least on their side of the Border—but for yet a full generation the memory and tradition of those visits of the great colourist lingered in Edinburgh studios; and if, for the moment, the name of William Etty no longer holds the market, and is even flouted by some superior critics, that is a fate which has frequently overtaken the greatest of artists. As with those other masters, with Etty it can be temporary only, for amidst the welter of new isms and theories the adage holds good that the first qualification of the painter is to paint; and where, amongst the moderns, is to be found his superior in that sense of colour and mastery of the brush which are the main constituents of the craft?[1] A few years after his death, which took place in 1849, the Academy purchased from

[1] In his evidence given before the Royal Academy Commission in 1863, Mr. G. F. Watts says: "I was very much struck at the International Exhibition last summer by a large picture by Etty, which, I think, was very great indeed in some qualities in which the English School is most deficient. I allude to the picture in three compartments—'Judith'; it seemed to be a very fine work indeed."

Etty's executors his copy of Titian's "Venus of the Tribune," a work which reveals even more than do his original compositions his kinship with the great Venetians. Without over-labouring the point, it may be said that the lines on which Scottish Art developed during the middle decades of the nineteenth century owed not a little to the Academy's twenty years' associations with William Etty.

Political conditions had, during the period already dealt with, been, on the whole, favourable to the cultivation of the Fine Arts, and the century entered on its second half in the general expectation of a prolonged peace.

PART III

FROM THE ACADEMY'S OCCUPATION OF THEIR NEW GALLERIES, 1855, TILL THEIR ENTRY ON THE RE-CONSTRUCTED ROYAL INSTITUTION BUILDING, 1911

I

THERE is a saying to the effect that the happiness and prosperity of a country are in proportion to the brevity of its annals. If the same may be predicated of institutions, the Academy's most prosperous time was the thirty years following their entry on the new galleries in 1855, for, compared with the contentious earlier decades, its record is tame and flat.

There were great doings at the inauguration, and the Exhibition, a specially good one, was the most successful on record. In their, comparatively speaking, commodious new home, the Academy enter on a more dignified corporate life. A gold medal, designed by Mr. Noël Paton, as a badge of office for the President, was executed by Mr. Wyon of London; and from 1857 silver and bronze replicas of the same were given to Academicians and Associates with their respective diplomas. The collection of Art property proceeds apace, and even when the larger part of it had, by the terms of the Treasury minute, been housed in the newly formed National Gallery, there remained for the embellishment of the Academy's private apartments many valuable and interesting works, including portraits of most of those who had been prominently associated with the founding of the body, and with the earlier art movements in the Scottish capital. Also, by the appointment of Mr. James Drummond as Librarian in November 1857, the collection of art volumes which had been accumulating for twenty-five years was at length made fully available for the use of members and students.

Though the Academy had entirely approved of the proposals of the Treasury minute in regard to the allocation of the teaching, the opening of the Life School did not take place for a year or two. Visitors were appointed and a scheme drawn up for the conduct of the school in 1859, but owing to the necessity of

extensive alterations on the room assigned for the purpose, it was not till towards the close of the following year that the class got under way; a long-standing source of altercation between the Academy and the Board being thus finally removed. It is indeed gratifying to note all through these transactions the changed attitude of the former combatants. The Council have only to hint at some desired improvement to have it admitted and promptly carried out; whilst at all Academy functions the officials of the Board are honoured guests. After more than twenty years wrangling, like the rival pipers at the wedding of the immortal "Shon Maclean," they

> "Embraced like brothers and kindred spirits,
> And fully admitted each other's merits."

Till some years after the middle of the century Scottish Art, though to some extent recognised south of the Border, was practically unknown on the Continent; but in 1855, on the occasion of the first International Exhibition in Paris, several portraits by Scottish painters attracted great attention, and gold medals of the first class were awarded to Sir John Watson Gordon and to Francis Grant; and of the second class to Macnee and one or two other painters, as well as to the Architect Treasurer Hamilton. It may have been as much owing to the impression made on French artists and art critics by the works so honoured, as to the political alliance of the two countries that when, a year or two later, a request was made by the Council that French Art should be represented at their annual Exhibition, a response was received intimating that, by special command of the Emperor, four pictures from the Luxembourg Museum were being forwarded to Edinburgh. These were *Christ giving the Keys of Paradise to St. Peter*, by Jean Domenique Ingres; *The Defence of Paris in 1814*, by Horace Vernet; *Jewish Wedding in Morocco*, by Eugène Delacroix; and *The Princes in the Tower*, by Paul Delaroche. The works thus kindly lent were by men of European reputation, and they formed the chief attraction in the Exhibition of 1857. On their being returned an address was forwarded to His Imperial Majesty, in which the Council regard the favour as a pleasing token of international amity, and revert to the close relationship of Scotland with France in earlier times.

In the summer and autumn of this year an Art Treasures Exhibition was held in Manchester, a city which had for some time been distinguished for its patronage of the Fine Arts. The Exhibition, the forerunner of many others,

constituted an era in the history of British Art, and revealed both to our own people and to foreigners, not only the extraordinary wealth of Old Masters which had found their way into our insular collections, but also the virility of the native school from Hogarth onwards. To the modern section of the Exhibition the Academy lent their five great Ettys; and to the galleries at Old Trafford the artists and art-loving public of Scotland, as well as of England, flocked in great numbers.

On the 4th of March, 1858, a letter was received containing the Revised Treasury Minute, by which the relations of the Academy with the Board of Trustees were regulated for many years. The minute was perused by the Council with profound interest and satisfaction, and in that spirit the letter was answered two days later. Hamilton, still as keenly interested in this crisis as in those of former years, had died only ten days earlier, and Mr. W. B. Johnstone had succeeded him in the treasurership. Shortly afterwards Mr. Johnstone was also appointed Curator of the National Gallery, to which, by the provisions of the minute, such of the Academy's works of art as were considered suitable were now transferred.

The most notable event of the next few years was the part taken by the Academy in the Volunteer movement of 1859-60. The expectation of a prolonged peace cherished about the middle of the century, and of which the great Exhibition of 1851 was regarded as a symbol, had been rudely falsified by the breaking out of the Crimean War in 1854, followed towards the close of the decade by the Italian War of Liberation. The swift successes of the French and Piedmontese armies over Austria had led to a recrudescence of militarism across the Channel; and to the consequent cooling down of the international amity referred to in a preceding paragraph. Napoleon III., like the first of the name, was looked on as arbiter of the European situation ; and it needed only the aggressive utterances towards Britain of some of his more fiery supporters to bring back the age-long attitude of suspicion between the two countries. In response to these thinly veiled threats a wave of enthusiasm swept over the United Kingdom, and, within a few months, the Volunteer movement was a *fait accompli* ; some two hundred thousand men being thus added to the defensive forces of the realm. From Land's End to John o' Groat's companies and battalions sprang into being; and nowhere was the movement taken up with more spirit than in Scotland and its ancient capital. The force consisted mainly of riflemen,

but all branches of the service were represented. A feature of this spontaneous arming in the larger cities, was that in many cases companies were recruited from some professional or commercial body, and were named accordingly. Thus, in Edinburgh, the various legal bodies had their companies in the city battalions, as had also bankers, merchants, and civil servants, whilst, as in Oxford and Cambridge, learning was represented in a University company.

A paragraph in the Report for 1860 shows that the local artists had promptly responded to the appeal of the Lord Provost by forming themselves into a corps of Volunteer Artillery, that they had elected three Academicians as their officers, and that they had been officially recognised by the Academy, who subscribed £30 toward the working expenses of the company—now No. 1 of the City Artillery. The younger members were mostly in the ranks, whilst a number of the older Academicians, headed by the President, who subscribed £20, enrolled themselves as honorary members, each subscribing £5. From a circular issued in February, 1861, one gathers that the company then numbered sixty-four, over a score of whom were then, or later, members of the Academy. Mr. Noël Paton was Captain, and Mr. John Faed and Mr. James Archer, Lieutenants. William Fettes Douglas had initiated the movement; W. Q. Orchardson and Hugh Cameron being prominently associated with him in the formation of the company.

Some idea of the enthusiasm with which volunteering was carried on in the profession during the autumn of 1859 may be gathered from certain passages in Mr. Martin Hardie's *John Pettie, R.A.* At first the young painter, whose ardent temperament was, from the commencement, writ large on all his doings, fought shy of the movement, fearful lest it should interfere with his beloved studies. But once enlisted through the persuasion of Cameron and Orchardson, he took up the cause with his accustomed verve, and in various letters to his fellow-student M'Taggart, then at Campbeltown, we find him acting as recruiting sergeant for the company. Thus on August 28th:

> Will you join? You must. Such splendid prospects we have of being stuck behind a stone dyke and peppering at an enemy. They talk of Government fortifying Inchkeith for us.

And again on November 1st:

> My uniform will be ready on Tuesday. A little private drill will put

you equal with us in no time. Your name is read out from the roll every night by Lieutenant Faed, and you are jotted down as "absent," my boy.

The same delightful memoir tells how, on a somewhat daring request of Pettie's, the two friends—now full-fledged gunners—were permitted by the officer in charge of the Royal Artillery to assist in the firing of the Royal Salute in the half-moon battery at the Castle, on the occasion of the Queen reviewing the Scottish Volunteers in August, 1860.

In the spring of 1862 the late Sir John Pender, a Scottish merchant resident in Manchester, well known as an Art collector, presented the corps with a six-pounder Whitworth gun. It is still to be seen at the headquarters of the Royal Garrison Artillery, Macdonald Road, but considering its history it might well adorn the Members' corridor at the Academy.

The distinctive professional character of the various companies of the Volunteer force did not long continue. It had never been recognised by the War Office, and, indeed, it was more akin to the spirit of those guild companies of Archers and Arquebusiers immortalised by Hals and Van der Helst, than to modern military organisation. One or two such companies of the City Rifle Brigade soon ceased to exist; and though the artist element in the premier company of the artillery survived well into the seventies, in course of time that too vanished. During the last quarter of the century artist volunteers were mostly associated with the City Rifles or with the local Yeomanry. Several of the latter served through the Boer War of 1899-1902. Now, artists rarely attain to academic honours till they are well over military age, but that the old spirit still exists is attested by the fact that in the more serious crisis in which we are yet involved over 270 of the teaching staff and students at the Edinburgh Art College have joined the colours.[1] Of these the machine-gun team attached to certain companies of the 5th Royal Scots, which, as being composed mostly of students aiming at a professional career, may be considered the lineal descendants of the Artists' Artillery of 1859, have won a quite exceptional reputation in the Gallipoli peninsula.

As has been noted, the thirty years succeeding the Academy's removal to their new galleries was a period of increasing prosperity, so far as prosperity can be gauged by material success. Though for the greater part of that time the

[1] More than half of them before Lord Derby's semi-compulsory scheme came into operation.

annual Exhibition has its rivals, first in Glasgow, and afterwards in other Scottish centres also, the attendance and sales at those of the Academy were only stimulated by the rivalry. The Association spends considerably less than in former years, but it still adds materially to the sum total of the purchases, and it has more than fulfilled the expectations of its founders in the creation of a public ready to expend a fair amount on the encouragement of Art, and especially of native art. The big collection, got together at high figures from ostentatious motives—and not infrequently with an eye to a further rise in values—was as yet little in evidence north of the Tweed; but the taste for picture collecting was very genuine and widely diffused amongst our professional and business classes.

The provisions of the Treasury minute in regard to teaching worked smoothly enough, though there was in some quarters a natural irritation that the Trustees' Academy, which had come to be regarded as a national institution, should be dominated by the ideals of the Science and Art Department at South Kensington. That there was some sympathy with this feeling in the Academy is evident from the fact that in 1875, in response to a memorial addressed to the Board by the President and Council, the gallery of casts was opened to artists and art students, as nearly as possible on the same terms as before the year 1858. In the Academy's department there had been a steady increase in the number of students, and some years earlier additional facilities for Life Study—which had been meagre enough—were provided by the opening of a morning class. In course of time the class hours were considerably extended, whilst by the middle eighties—when the class attained its maximum numbers—several prizes and bursaries were, by the generosity of friends, available for the encouragement of the various departments of the artist's craft.

In virtue of the Academy's recognised position in the city the President and Council more than once petition against proposed alterations in connexion with schemes for City improvements, without much success it must be said; and one may be sure that the moving spirit in such appeals would be their Librarian, James Drummond, whose volume of Old Edinburgh sketches, executed between 1848-67, records for us what their petitions could not save. The more assured financial position enabled them also to subscribe towards several public or national purposes, and to commemorate suitably one or two Scottish artists of the previous century. Thus in 1866 a monument to the brothers Runciman

was placed on the west wall of the Canongate churchyard, and eight years later a memorial to David Allan was erected over his grave in the Old Calton burying ground.

On its social side, needless to say, the Academy's life kept pace with its easier circumstances. The opening banquet seems, since about the later fifties, to have become an annual event, whilst the Receptions are increasingly brilliant. Since the opening of the National Gallery, the two sets of rooms were available for such functions, and one reads of 4,000 invitations having been issued for that of 1860. From time to time notable artists from the south are hospitably entertained, Stanfield and Roberts in 1858, Tom Faed in 1874, and on more than one occasion when the city was the rendezvous of certain associations, special Exhibitions were organised in connection with their meetings. The important place the annual Exhibitions held in the social year is aptly depicted by Alexander Smith in the preliminary chapter of *A Summer in Skye*:

> "In spring time when the east winds blow . . . and when coughs and colds do most abound, the Royal Scottish Academy opens her many pictured walls. From February to May this is the most fashionable lounge in Edinburgh. The rooms are warm, so thickly carpeted that no footfall is heard, and there are seats in abundance. It is quite wonderful how many young ladies and gentlemen get suddenly interested in art. The Exhibition is a charming place for flirtation; and when Romeo is short in the matter of small talk—as Romeo sometimes will be—there is always a picture at hand to suggest a topic. Romeo may say a world of pretty things while he turns up the number of a picture in Juliet's catalogue—for without a catalogue Juliet never appears in the rooms. Before the season closes she has her catalogue by heart, and could repeat it to you from beginning to end more glibly than she could her Catechism. . . . If many marriages are not made here, there are gay deceivers in the world."

Written about 1865, these lines might apply to the Exhibitions of many years before and after that date.

2

As regards the course and development of Scottish art during this period it may be said that, while keeping its individual flavour, the native school of painting was influenced by the various movements which had their origin in

England and latterly on the Continent. From its rise towards the close of the eighteenth century, the Scottish School had owed much to the quality of its portraiture. In this department the virile art of Raeburn was continued through the Watsons, Graham Gilbert, and Macnee to George Reid and the later portraitists. At the date of the Academy's removal to its new home, the three first named were at the zenith of their powers, and they were supported in the annual Exhibitions by various able figure and landscape painters, the continuators of the tradition of Wilkie, Allan and Thomson of Duddingston. A younger school, influenced by the technique of Etty and Duncan, and touched by the more realistic tendencies of the time, had arisen towards the middle of the century. Noël Paton, the Faeds, Drummond, Archer, Nicol and the future President, Fettes Douglas, were its leading exponents. With painters of such varied tendencies as Bough, Fraser, Wintour and Robert Herdman as a link, these were followed in a few years by a group of talented men known as the pupils of Scott Lauder. For, notwithstanding the Byronic adieu to his native land and city referred to in a previous chapter, Lauder has been since 1852 Master at the Trustees' Academy, surrounded by a group of lads who, under the spell of his unique personality, were to sustain Scottish painting at a high level till the close of the century. And though the majority of them found their way to London within a few years, the more distinguished of these were soon associated with the Academy through Hon. Membership, and their work was as familiar in its annual Exhibitions as at Burlington House. In addition, they so strengthened Scottish art in the metropolis that an important section of the exhibitors at the Royal Academy were known as "the London Scottish," a title borrowed from the famous Volunteer regiment then recently embodied. But the name, and the common characteristics of their art with that practised north of the Tweed, had not a little to do with the recognition in the south of a Scottish School, and thus, after a full generation, the dream of the few north-country artists who had sent words of encouragement from London to the founders of the Academy became a reality. It is questionable, indeed, whether Scottish painting ever better deserved the title than during this period. Alexander Smith, who has already been quoted in regard to the social aspect of the Exhibitions, may help in this direction also.

> "To others than young ladies and gentlemen the rooms are interesting, for Scottish art is at this moment more powerful than Scottish literature.

SIR GEORGE HARVEY

From a Portrait [illegible]

Perhaps some half-dozen pictures in each Academy's Exhibition are the most notable intellectual products that Scotland can present for the year. The Scottish brush is stronger than the Scottish pen."

And he proceeds to illustrate his thesis by references to certain works which, it must be confessed, have not all stood the test of time. But amongst the exhibits during those years there were a sufficient number of outstanding merit to justify the writer's remarks, and to sustain the interest of the exhibitions in the eyes both of artists and of the public. Watson Gordon held the place occupied by Raeburn at the beginning of the century, and his reputation was more widely recognised. This is sufficiently indicated by the fact that when, in 1855, the Birmingham friends and admirers of David Cox, the famous English water-colourist, resolved to present him with his portrait, the choice fell on Watson Gordon; although it involved a long journey to Mr. Cox, then in indifferent health. The account of this visit in Solly's *Life of Cox* may be quoted as giving a graphic note of the Scottish painter, then nearing three score and ten. The party—Cox was accompanied by his son and a Mr. Hall of Birmingham—arrived in Edinburgh on the evening of the 14th August, and on the 20th Mr. David Cox, jun., in a letter to his daughters, gives the following notes:

"15th August. My father has been for a first sitting, and I think it all goes on well. I expect he will not be wanted above five times. . . . Sir W. Gordon is affable and entertaining, with a grave and dignified carriage. . . . Monday, 20th August, Sir John has finished the portrait. My father is delighted with it. It is as real as can be and a very pleasing portrait."

Mr. Hall, who went with Cox and his son to Sir John's studio on the occasion of the first sitting, thus describes the meeting of the painters:

"They (the party) were ushered into a parlour, and the artist came out promptly from his painting room, and accosting Cox with a broad Scotch accent, said, 'Welcome to Scotland, Mistair Cox (*sic*)—but surely *Maister*, Mr. Hall.'. . . Sir Watson was delighted with his subject."

And later, when Cox saw the picture on its arrival at Birmingham, he writes to his son: "The portrait is the finest ever seen, and Mr. Birch thinks it worth one of his Turners."

Watson Gordon's successor, Sir George Harvey, had done more to give a national direction to Scottish painting, so far as subject was concerned, than any

of his contemporaries. Since, as a youth of twenty, he signed Nicholson's circular, he had been, through good and evil report, one of the staunchest supporters of the Academy, and the Presidency conferred on him by his brother artists in 1864 was a well-deserved honour. During his long association with the body, he had dealt with history—past and contemporary—*genre* and landscape, and in all three his themes had in the main been national. In the two former, like most Scottish figure painters of his time, he was inspired by Wilkie; and in technical processes he was only too apt a pupil, with the result that few of those works of his prime, which so attracted his countrymen, survived the century in which they were produced.[1] During the twelve years he presided over the Academy he devoted himself mostly to landscapes. These were executed in a sounder technique; and, it may be added, those years coincided with the disappearance of the bituminous craze which had been for half a century attended with such disastrous results to the works of the majority of Scottish painters. The change came in a large measure from that search after the true colours of nature which characterised the English Pre-raphaelites and the rising school of Scottish painters some years later, and, if it unfavourably affected chiaroscuro and design, it gave a liveliness and gaiety to the Exhibitions of the period which was at once appreciated by the public.

Another influence, this time from abroad, came with Harvey's presidency. Alexander Mollinger, a young Dutch landscapist, sent from Utrecht two pictures to the Exhibition of 1865. They differed markedly from the work of native landscape painters and were the subject of considerable discussion in art circles. Lacking the qualities of the realism then in vogue, and painted in a low key, they had nevertheless a breadth and cohesion which was very attractive. Both works remained in Scotland, as did most of those the painter continued to send till his death a few years later. Influenced possibly by the success of their

[1] *The Covenanters' Communion* (the large picture), *Leaving the Manse*, and *Columbus discovering America* have all perished from this cause. In his *Pre-raphaelitism and the Pre-raphaelite Brotherhood* Holman Hunt, giving his recollections of the Royal Academy in the forties, says: "George Harvey each year sent from Edinburgh a painting remarkable for manly character. *Reading the Bible in Old St. Paul's* was a sterling example of his genius, if the fine workmanship in form and colour could reconcile the eye to the asphaltum gloss."

Wilkie's example had not a little to do with this failing of so many Scottish painters of the period.

countryman, Mathew Maris[1] and Roëlofs contribute in the following year, and as indicating the widespread taste for collecting during that period, it may be mentioned that one of the first to recognise those harbingers of a new and potent influence was an East-Lothian farmer, well known to the writer, who had brought together on the fringe of the Lammermoors quite a notable collection of pictures, amongst which were the finer of the two Mollingers exhibited in 1865 and a smaller work by Roëlofs. It was thus, by way of Holland, that the movement founded on a systematic recognition of values, which had commenced in Paris, about the middle of the century, first reached this country. Towards the end of the century, with the increasing rush of art-students to Paris, the movement in its successive phases, changed completely the character of modern painting ; but the time was not yet. The new influence was first noticeable in the work of George Reid, a young Aberdonian who had spent the summer of 1866 with Mollinger at Utrecht, and it was commented on, not over favourably, by his brother artists and the local art critics. He had a few followers ; but, for twenty years longer, the vigorous blend of naturalism and tradition adopted by the Lauderites and their immediate predecessors continued to dominate the Academy's Exhibitions. The phase of the mid-century movement led by Walker, North and Pinwell in England influenced some of the younger men, but the Neo-Preraphaelitism of Burne-Jones and his school found little response.

Nowhere was the painter's craft cultivated with more ardour than in the Edinburgh studios of those days, and one can accept as something more than an empty compliment Alexander Smith's dictum concerning the place held by some half-dozen works at each Academy's Exhibition in the intellectual production of Scotland. One or two passages in Hardie's *John Pettie*, and in a series of G. P. Chalmers's letters to a Dundee correspondent show the enthusiasm with which the rising men of the day pursued their art ; and the latter will incidentally throw light on the Exhibitions of the middle sixties. Thus, of the beginning of his student days, Mr. Hardie tells us :

> "Pettie always remembered his first walk with a fellow-student along Princes Street, the sudden clutch at his elbow and the reverential whisper 'There's Orchardson.' "

[1] One of Maris's two contributions appears in the Catalogue as the property of John Cairns. Cairns, who was a painter mainly of marine subjects, had paid a visit to Holland during the previous summer.

Orchardson was his senior by only a few years, but was already an exhibitor, and regarded amongst his fellows as a leader of the coming school. And what can be more delightful than this concerning his early intimacy with Chalmers?

> "Pettie would stay talking till he had to remain for the night. So they would retire to bed still talking till they fell asleep" and "their talk was all of colour."

This must have been about the time referred to on a following page, when, stung by one of his teachers having remarked to a friend that "though a fine draughtsman, he had no special faculty for colour, Pettie turned to the study of that quality." "'If other men,' he said, 'become colourists by working ten hours a day, I'll work twenty.'" And of the indomitable energy and vigour he threw into all his work, a brother-artist tells how "he could not even walk from school to studio—he was always on the trot."

Chalmers's letters of dates 1864-8 reveal the ardent, impulsive nature of the man, his genuine unselfishness, and his alternate hopes and despairs over his work, in a way which vividly recalls him to surviving friends. In November, 1864, when they commence, he is already embarked on a smaller version of *The Legend*, a work which was to last him his life through; and which, shortly after his tragic death, was purchased, still unfinished, for the National Collection at the Mound by the Royal Association. This earlier picture he was painting for his correspondent, Mr. G. B. Simpson. At the date of the first letters, his troubles over it have already begun:

> "Very kind of my splendid friend Mac (M'Taggart) to speak so well of my picture. I am not so sanguine as yet—it may turn out well—but as yet it may be *sang* or *sermon* for all I know. I have been working very hard in the middle of it just now—*hoping* and *despairing* alternately—had a fit of the blues about it—never mind, I am determined to work."

Some six months later he writes (from his native town, Montrose),

> "I came down here on Friday night and intend to stay till Wednesday probably. I shall then return to Edinburgh and try to sit down calmly to *The Legend*."

But the succeeding letter shows him in deeper misery over it than ever.

> "I have been labouring at *The Legend* very, very hard, and found that the composition was so bad that it positively would not come—in fact, it would

not finish—I have therefore scraped the half of it out. God knows if ever I will be able to make a picture of it now . . . I am awfully miserable, don't know what to do. I feel quite ill to-day, and am not able to paint."

This fight over the *magnum opus*, on the carrying through of which he had set his heart, and with other pictures of lesser note on which he is successively engaged, crops up in accents of hope or despondency all through the correspondence.

A brighter note is struck in the many references to the works of his brother artists, which he regards mostly as triumphs. Though their successes, and the appearance they are able to make annually at the Mound, or at Trafalgar Square, accent to him his own failures and limited output, there is no trace of jealousy in his references to them. Thus on 21st January, 1865, after bewailing his difficulties with *The Legend*, he writes concerning the approaching Exhibition :

"M'Taggart is making a splendid picture . . . the most important, completed and best painting he has ever done, to my mind," and at the close of the same : "All the fellows are going in for large canvases this year. I will be *very* small. . . . About my picture of *The Legend* I am painting it quite small . . . for really, after all, what is size ? Quality is the thing ! *Oh ! I wish I could make it good.*"

Pictures by J. B. Macdonald, Keely Halswelle, Hugh Cameron, MacWhirter, Peter Graham, and others are spoken of in eulogistic terms, and he adds :

"Above all, and which will make an Exhibition in itself, we are getting Phillip's great picture *La Gloria*—Spanish Wake, truly a great picture—*superb*. I have not heard what the Academicians are to have, but from what I can gather, it will be a first rate Exhibition."

All through these letters there are similar references. His friends, Pettie and Orchardson, are already in London, but from time to time their successes, their visits north, and the prospect of their early election to the membership of the Royal Academy are noted, as in May, 1865 :

"I believe the Royal Academy is very fine this year. My friends Pettie and Orchardson are very fine, Millais, Hook, of course Phillip etc. all very strong. I heard from good authority, however, yesterday that Millais had expressed himself by saying that the *palm* was carried off this year by Scotsmen ; isn't that splendid testimony ?" and a few weeks later : "Had a

visit from Pettie and Orchardson, who are carrying everything before them in London; immensely clever fellows they must be, both talked of, I believe, as the most probable associates of the R.A.; this is indeed wonderful success."

One is sorely tempted to quote largely from these interesting letters, but it is only as they bear on the relations of the artists mentioned with the Academy and its Exhibitions that they are relevant here. His forecast of that of 1866 is not so enthusiastic:

"I hear that there will be a scarcity of pictures from the 'young chaps' this year. M'Donald, I am told, will have nothing important. Cameron will be the same, also M'Taggart. I'll have nothing. MacWhirter will be strong."

An expression made use of in one of the quotations given above, "what is size? quality is the thing," will indicate to the profession what Chalmers and his fellow artists were striving after. In the language of the studio "quality" signifies that variety of surface by which painters, through certain artifices of the brush, are able to render the appearance of different surfaces in a way that is pleasant and satisfying to the eye. It is what the Devonian Gandy meant when he said to young Reynolds that a picture should have a richness in its texture, as if the colours had been composed of cream or cream cheese. It is what G. F. Watts refers to when he says:

"The recognition of quality of surface has been almost lost sight of by the modern eye and mind.... It is the want of quality in Romney that places him so immeasurably lower than Reynolds."[1]

It is, in a word, that which distinguishes the true painter from the designer, who merely tints his arrangements of line and chiaroscuro. This quality of surface and a remarkable deftness in the use of the brush were, indeed, the distinguishing characteristics of a large proportion of the works then contributed to the Scottish Academy's Exhibitions. Design and composition, from the decorative point of view, were not much in evidence, but the leading northern painters of the third quarter of the century were masters of their craft.

The later years of Harvey's Presidency were marked by no eventful changes. Most of those associated with him during the Academy's early struggles had

[1] *Life of George F. Watts*, vol. iii. p. 13.

predeceased him, many of the most prominent of them during his occupancy of the chair. More than all he would feel the removal of Mr. Elder, W.S., Law-agent of the Academy since its founding, and of Mr. D. O. Hill, who had held the position of Secretary for forty years, in 1869 and 1870 respectively. Mr. Hill had demitted office in 1869, and was succeeded by Wm. Fettes Douglas. He also, having resigned within a few months, John Dick Peddie, Architect, was elected his successor. When Sir George died on 22nd January, 1876, the Jubilee year of the Academy, he was the last surviving of the foundation members who had adhered to it throughout. His successor, Sir Daniel Macnee, though of the same age, had become a member under the Hope and Cockburn award.

3

Sir George Harvey's successor, Daniel Macnee, was the last of the Presidents who had taken part in the re-constitution of 1829. Not much history was made during his six years' tenure of the chair, but his taking up his residence in the capital strengthened the Academy, both on its artistic and its social side. He had, since quite a young man, been a citizen of Glasgow, and had shared with Graham Gilbert the leading position as portrait painter there, reigning supreme after the death of the latter in 1866. As already told, his work had been recognised by the award of a gold medal at the Paris International of 1855, where his masterpiece, *Dr. Wardlaw*, also gained for him the high honour of being named by Théophile Gautier, one of the two leading portrait painters of the English School.[1]

Some years previous to this date it had been intimated to the Council that Mr. Henry G. Watson and Miss Watson, brother and sister of Sir John Watson Gordon, had made arrangements for founding and liberally endowing a Chair of Fine Arts in the University of Edinburgh, to be called the "Watson Gordon Professorship of Fine Art." The Chair, which thus associated the Academy with the University, and placed the latter in line with Oxford, Cambridge and London, where the Slade professorships had been founded some years earlier, was instituted during Sir Daniel's term of office. Its association with the Academy is more than nominal, as the President for the time being is conjoined

[1] "Mr. Macnee appears to us, with Mr. Grant, the best portraitist of the English School, if one may judge from this unique example; for it is the only canvas that the artist has sent to the Exhibition, and we regret it."

with the University Court in the nomination of the occupant of the Chair, and as, by its constitution, a certain number of the Academy's students are entitled to free attendance at the lectures. Mr. Geo. Baldwin Brown was elected Professor in 1880, and during his thirty-six years' tenure of the position, his name has been prominently associated with all movements for the advancement of Scottish Art; for the preservation of the amenities of the city and its neighbourhood; and of buildings of historic or antiquarian interest throughout Scotland. Professor Brown has also served the Fine Arts in a wider sense through his interesting and valuable contributions to Art literature. In recognition of these services he was, in 1911, elected the Academy's Hon. Professor of Ancient History. In connection with the Academy's School, the Chalmers-Jervise Bequest, the Chalmers Bursary, and the Maclaine-Watters medal were instituted about this time, whilst Mr. John Leng of Dundee, for three successive years placed a sum of money at the disposal of the Council to enable a student of promise in each year to continue his studies by visiting Continental Art centres.

Shortly after the Franco-German war of 1870-71, French and Dutch pictures began to find their way across the narrow seas, not in isolated examples sent by the painters, as did those of Mollinger and Maris in the previous decade; but through the regular channel of art dealers. Pictures by the men of the Barbizon school and their Dutch contemporaries were soon to be found in the more choice Scottish collections, but it was some considerable time before they were much in evidence in the Exhibitions, or began to influence native art to any extent. One or two fine examples of Israels, lent by Aberdeen collectors, had appeared at the Scottish Academy in the earlier seventies, and in 1878 a superb composition by Corot "Souvenir d'Italie"[1] was borrowed from Mr. J. F. White of that city. Controversy raged around it, and though it shattered some of the canons to which they had hitherto conformed, the abler of the rising men recognised in it a work of rare genius. The summary methods of the *grand simplificateur*, as he has been called, were not a little perplexing to many whose life-long practice had been based on very different ideals, as indeed they had been in his own country till the painter was verging on old age; but, as always happens, the tide once turned, the flow of the new aims and methods ran full and fast. In the course of a very few years works much more difficult of

[1] Now in the Kelvingrove Museum, Glasgow.

SIR DANIEL MACNEE

From a Portrait by [illegible]

comprehension than those of Corot were applauded by all who wished to be considered in the first flight. As a matter of course, the connoisseur who had mastered a few art phrases was not to be outdone by the professional. It is told of one such that meeting Sir Daniel in some exhibition of very select works, he called his attention to one in particular over which he proceeded to fall into ecstasies. "Such quality! such tone! such chiaroscuro!" "Yes, yes, so I observe," was the comment, "but what is it, flowers, or fruit, or fish? What does it represent?" On which the connoisseur, whom such philistine aspects of works of art did not concern, is said to have replied after a long and careful scrutiny of the canvas, and with some hesitation—"Do you know, I think it is meant for The Nativity"? Those who remember Sir Daniel will recall the twinkle of the eye with which he would receive the information, for he was known over the length and breadth of Scotland for his keen sense of humour and powers as a *raconteur*.[1] His faculty in the latter direction deprived *his* "sitter's chair" of the terrors it has for many, and is doubtless accountable, in part at least, for the genial presentments he has given of the many who occupied it throughout a long and successful career.

During Sir Daniel's first year of office there was held in the Academy's galleries an exhibition which, though brought together under the auspices of the Board of Manufactures, has had too important a bearing on the reputation of Scottish art to allow of reference to it being omitted here. It consisted of about 330 of Raeburn's portraits, and it attracted a great deal of attention at the time.[2] Fifty-three years had passed since Sir Henry's death, and, strange to say, though Scottish artists had always estimated him at his true value, and though a powerful and sympathetic article on the man and his work, from the pen of Dr. John Brown, had appeared two years earlier as preface to a volume—*Portraits by Sir Henry Raeburn*—his work was little known or esteemed south of the border. Dibdin, it will be remembered, was not very appreciative when he visited Edinburgh in 1836, speaking of his portraits as "ochrey." Later critics had been even more severe, and when, some months before the Raeburns were shown in Edinburgh, the Royal Academy held their first winter "Exhibition of works by

[1] "He was a good painter, a great humourist, an incomparable *raconteur*."—Dr. John Brown in *Horae Subsecivae*.

[2] During a meeting of the British Association in 1850 a collection of 45 of Raeburn's works had been shown in a room at the University.

the Old Masters and by deceased Masters of the British School," Raeburn's name did not appear in the catalogue. One thing the respective exhibitions made clear, that whilst the tradition of Reynolds and Gainsborough was hardly traceable in contemporary English portraiture, that of Raeburn was active in the corresponding department in the north. The great Raeburn vogue was still in the future, but from the date of the collection organised by the Board, his reputation has been on the up grade. In October, 1880, when the Congress of the Social Science Association was being held in the city, a very successful exhibition of works by deceased and living Scottish artists was brought together by the Academy.

During Sir Daniel's short Presidency several of the diminishing band of those associated with the beginnings of the Academy disappear from the membership, and when he died in January, 1882, only Mr. E. T. Crawford and Sir John Steell were left. The Academician list was also the poorer by the loss of several of its distinguished names of more recent date, notably those of George Paul Chalmers, who seemed just entering on a time of fuller accomplishment, and of Sam Bough.

In electing Sir Daniel Macnee's successor, the Academy kept up, though no doubt unconsciously, the alternation of the more general practitioner with the professional portrait painter. Fettes Douglas had long been known amongst his brother artists as a man of strong character, of wide culture, and of quite exceptional ability in a vein of art which reflected some of his absorbing interests, and which he treated in a manner entirely his own. In finesse of hand he has had few equals, and, the weird nature of many of his subjects notwithstanding, he was of a lively, sociable disposition and very popular in the profession. Manifestation of this was given by the attendance at the first banquet over which he presided—that of 1883—of nine members of the Scottish Academy Club[1] resident in London. It had been the custom on like occasions to exchange complimentary telegrams with a meeting of the Club held simultaneously in the metropolis, but, by the voluntary exiles, such were deemed quite inadequate to mark the election of "Willie Douglas"; it behoved them to come north in person. It goes without saying that great enthusiasm prevailed at this meeting around the festive board of almost the entire membership of the Academy—for the visitors were all members,

[1] The visitors were W. Calder Marshall, Tom Faed, W. Q. Orchardson, John Pettie, John Macwhirter, John Faed, James Archer, Hugh Cameron, and Keely Halswelle.

either ordinary or honorary, and to some of the younger artists it formed an introduction to the non-resident section of the school.

In the April of the following year the Academy took part in the celebrations attending on the Tercentenary of the University, on which occasion the President received the degree of LL.D. On the afternoon of the 18th of that month Sir William and his Council received a large and distinguished company, including the Lord Rector and many of the Professors of the University, with the delegates from those of foreign countries and numerous representatives of learning and science, both native and foreign. The writer, as one of the two survivors of the receiving Council, has no doubt that, on that April afternoon, he bowed to or shook hands with more celebrities than he has seen during all the intervening years. The trouble was the difficulty in identifying them, for the official whose duty it was to announce the guests, after vainly struggling with one or two of the foreign names, took refuge in an incoherent sound which he meted out to all alike. After the reception hour was over it was possible to recognise some of the more illustrious strangers. The writer can remember Pasteur, gazing with all his eyes at the pipers of the Gordon Highlanders, who were stationed in one of the south octagons, whilst, at a respectful distance, a circle of spectators were reverently observing the great *savant.* Lesseps also, one can recall, and Robert Browning, the favourite of the students, by whom he was fêted, and to whom he made what is said to have been the one speech of his life, which they seemed to have no difficulty in understanding.

The attendance at the Exhibitions which, with slight fluctuations, had been rising for nearly half a century, attained its maximum in 1883. The same may be said of the number of works placed, which now averaged well over eleven hundred. Sales, though they had touched their highest point some years earlier, were well maintained; and that the commercial position was still such as to induce an increasing number to venture on a traditionally impecunious profession, is shown by the fact that the roll of students at the Academy's school had largely increased during the twenty-five years it had been carried on in the new building, and this although many aspirants for the new training were going direct to Paris. This increase in the number of practitioners, and the easy standard for admission, had transformed the already "many-pictured walls" of the sixties almost to a bewilderment of paint and gilding. From floor to cornice—and sometimes beyond it—there was no rest for the eye. When the small room variously

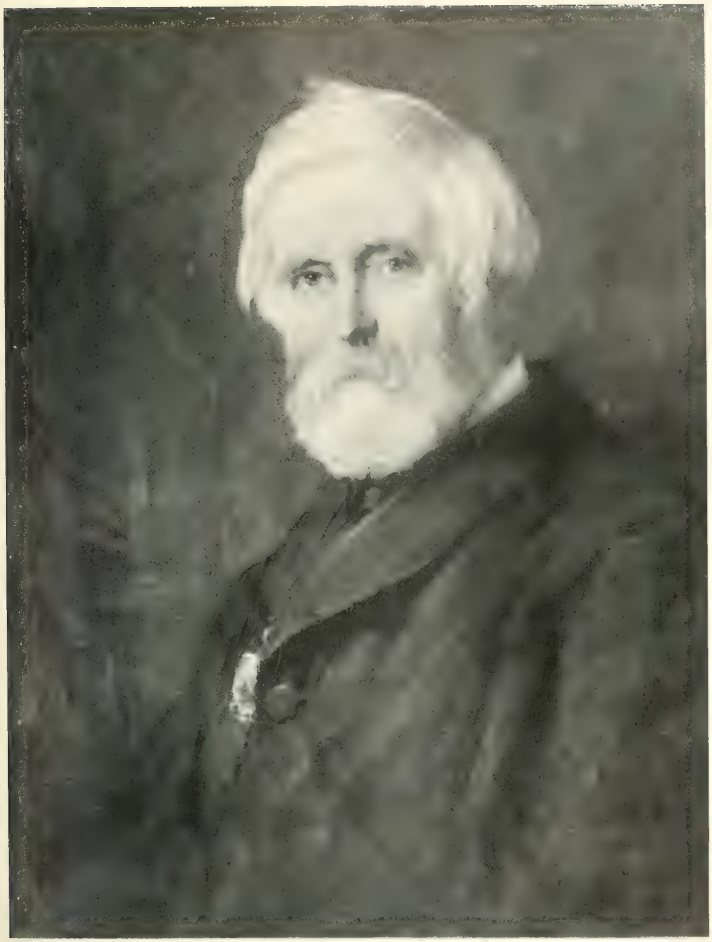
known as "the condemned cell," "the coal hole," or "the Great Western Octagon,"[1] was still in use for the placing of works in oil, the arranging of them was usually left to the last elected Academician, who, in virtue of some unwritten law, had a place on the Committee of Arrangement. The narrow dimensions of the octagon, which for eight months of the year formed part of the National Gallery, were further restricted by the barbarous practice of boarding up the old masters to place the new, so that, when his task was over, the "prentice hand" found himself at the bottom of a well lined with pictures. The writer speaks from an experience of one of the most congested years.[2] In 1887 an effort was made to raise the standard by hanging fewer works above the line, but it was not till the nineties that a substantial reduction was achieved. The change then made may have been too sudden and drastic; but there can be no return to the former conditions.

Since the middle of last century several distinguished Scotsmen have been accorded centenary celebrations on a great scale; notably Burns and Scott, but neither north nor south of the border does our national temperament deem those who have excelled in the Fine Arts entitled to such recognition. Only in the Low Countries are the memories of great artists so honoured; but it is creditable to the Academy that they did not allow the centenary of Wilkie's birth to pass unrecognised. In a quiet way a number of the members and honorary members met on 18th November, 1885, at a banquet—the only way which seems to occur to the Briton—where the memory of the great *genre* painter was toasted in speeches from the President and others.

But change was impending. The long tale of increasing prosperity had run its course, and the later eighties witnessed a most serious falling off in the attendances at the Exhibitions, on which the Academy depended almost entirely for its means of support. All sorts of reasons were advanced for the

[1] The latter designation is said to have been used by Sam Bough in informing an anxious non-resident contributor of the place assigned to his picture.

[2] When young men complain, as they still do, of their work being placed out of sight, I have sometimes to tell them of a brother artist, who sent to the Exhibition of 1869 a small figure subject. It got perched on the top of a large full-length portrait, or portrait group—and in those days the frames of such rested on a ledge at a considerable elevation—so that one could just make out on my friend's canvas one or two children squatted on the grass and gazing upward. It was catalogued *The Skylark*, with Shelley's well-known lines "Higher yet and higher" as quotation.—W. D. M.



SIR WILLIAM FETTES DOUGLAS.

SIXTH PRESIDENT, [illegible]

From the Portrait by Sir George Reid, P.R.S.A., in the possession of the Royal [illegible] Society

sudden change—the great athletic movement which had begun some fifteen years earlier, and which was drawing ever-increasing crowds to witness field sports, the diminished number of historic and incident pictures exhibited, and the new, and to many, unintelligible trend of those taking their places. But no one of these explanations, nor all of them put together, seemed to account for the shrinkage which took place within a very few years. Other theories were not awanting. Every one with a grievance—and, with the multiplication of candidates for Academy honours, there were many—had his remedy. Within the membership there had for some time been a feeling that the number of Associates, as determined in the Charter, might be increased; also, in view of the considerable number of members non-resident, that something might be done to make the clause "resident and settled in Scotland" a condition of retaining as well as of becoming a candidate for the honour. Such remedies, of course, involved application for a new or supplementary Charter, and, as early as November, 1884, the Council, reporting on a remit respecting non-resident members, recommend to the General Meeting to consider whether it would be well to apply for a new Charter. The recommendation was unanimously approved, and the Council were instructed to make inquiry as to the steps to be adopted in the matter, the likelihood of their application being successful, and the probable cost. Owing, no doubt, to the serious fall in revenue of the years immediately following, the matter, which it was felt would involve a heavy outlay, was deferred till towards the close of 1888, when a large Committee was appointed to consider what alterations it was expedient to make, and to report.

It is unnecessary here to follow in detail the labours of the Committee or the complications which followed on the Academy's resolution to carry the matter through. Memorials from the Associates, from artists outside the membership, and in particular one submitting the views of Scottish Architects had to be considered. Discussion of these, and the preparation of a Memorial to the Privy Council concerning the petition lodged by the Architects and relative to the amount of the Academy's funds to be devoted to Art education, greatly lengthened the proceedings; so that it was not till the expiry of nearly three years that a letter from the Secretary for Scotland (the Marquess of Lothian) of date 4th November, 1891, announced in official terms the granting of the Supplementary Charter. The Royal Warrant was handed to the President, Mr. George Reid, who had only a month or two previously been elected to

succeed Sir William Fettes Douglas, by Mr. John Smart, who had acted as Hon. Clerk to the Charter Committee; for once more, as in 1838 and 1850, a landmark in the Academy's history had closely followed the death of its President.

In August, 1890, intimation was received of a munificent bequest made by James Nasmyth, Hammersfield, Kent, in memory of his father, Alexander Nasmyth, often spoken of as "The Father of Scottish Landscape Painting," and who had been an Honorary Member of the Academy from 1832 till his death in 1840. The bequest, which the donor directs shall be named "The Alexander Nasmyth Fund," was for behoof of decayed Scottish Artists; and for this purpose it is administered by the Academy through its officials and a Committee elected for the purpose.

4

By the Supplementary Charter just granted several of the more obvious defects in the Academy's constitution were removed. The restriction on the number of Associates was annulled, and they were given a voice in the elections to both their own and Academician rank. They were also accorded a share in the government and administration of the body through the institution of General Assemblies of the Academy, both stated and special. And, for such members of either order as may leave Scotland for more than three consecutive years, there was instituted a non-resident membership, with provision for their being again placed on the active list, in the event of their return and settlement within ten years of the date of leaving. The provisions of the non-resident list applied only to those whose connexion with the Academy commenced after 31st October, 1891.

The eagerness of members to take advantage of their new powers was soon made evident, for no fewer than twelve associates were added at the election immediately following; whilst their recognition of the grievance of Architecture is shown in the fact that four of these were of that profession. This was but tardy justice, for there was no gainsaying the neglect with which the "Mother of the Arts" had for many years been treated.

To M. Talleyrand is attributed the saying, "Above all, not too much zeal," and in the estimation of Sir George Reid and other members of conservative instincts a further addition of ten to the Associate list in 1893 was proof that the majority of the members were getting out of hand. Indeed, so serious

a view did the President take of the situation that he insisted on the new Charter's being amended so as to check such wholesale expansion. The amendment was applied for and granted in a few additional provisions bearing date May, 1895. Sir George Reid himself bore the expenses attending on these. Meanwhile, in deference to his views on the subject, no associates were elected in 1894 or 1895. The new provisions did not re-impose a limit on the order; but sought to attain their purpose by requiring confirmation by a second meeting of any decision the Academicians may have come to regarding the number to be added. As in the laws dealing with the subject a high quorum was named for both Assemblies, it was assured, at least, that the number agreed on was not the result of a snatch vote. And though recently it has been found expedient to reduce somewhat the quorums of those meetings, additions to the Associates' list have been kept within reasonable limits. Advantage was also taken of the opportunity afforded by this second Supplementary Charter to institute an Honorary Retired List for such members as, through advanced age, infirmity, or otherwise, were unable to fulfil the active duties of Academician or Associate.

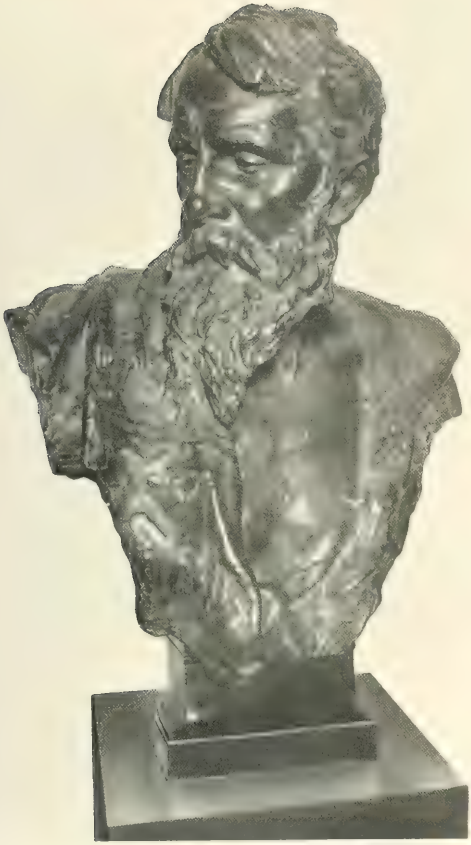
It was well for the Academy that they had the courage to put their house in order when they did; for it is hardly too much to say that it was the means of saving them as a National institution. In the later twenties Scottish artists were, almost without exception, resident in Edinburgh. The capital was, indeed, the one art centre north of the Tweed, and there it behoved all practising artists to have their studios. Sixty years later the case was entirely different. Through the increase of wealth and the spread of taste there were now other fields for local art talent. The city of Glasgow in particular, which, from the days of Professor Hutcheson and the brothers Foulis, had never lost touch with the aesthetic side of culture, had within recent times acquired a European reputation through its rising school of painters, so that about 1890 the number of capable artists residing in, or in the neighbourhood of the capital of the west, might fairly challenge comparison with Edinburgh. Facilities of locomotion also were enabling the landscapist—an ever-increasing factor in the profession—to reside in some selected district without detriment to his commercial interests. Plus the inevitable leakage southwards, which since its founding the Academy had had to reckon with, it will at once be felt that a difficult position was brought about by these recent developments; for in place of the compact phalanx of earlier times, hardly more than half of the membership were available for its various

duties and activities. This, in a body restricted in number, had the unfortunate, though quite natural, result of militating against the election of candidates other than residents in Edinburgh or its immediate neighbourhood. The Academy was thus in danger of becoming a civic rather than a national institution. This charge had been freely made against it, and there was some truth in the indictment.

The amended charters, with their provision of non-resident and honorary-retired classes, did all that could reasonably be done in the way of assuring a sufficient working body for the Academy's requirements, and, with the removal of the limit from the Associate order, made it possible to include in its membership the best talent of the country wherever it was to be found. This more truly national growth, and the reduction effected in the number of works placed in the Exhibitions were the leading features of Sir George Reid's presidency. On several occasions small memorial collections of the work of members recently deceased were included; as in 1891-2 of pictures by Sir William Fettes Douglas, and in 1897, 1900, and 1902 of works by Sir John Millais, Alexander Fraser, and Sir Noël Paton respectively.

In 1891, almost simultaneously with the granting of the first supplementary charter, there had been established in Edinburgh a new Art body, under the name of the Society of Scottish Artists. In its constitution it differed materially from the Academy, chiefly in its inclusion of a large number of lay members, and that the exhibition of works by deceased artists, British and foreign, was one of its declared purposes. But its formation was really due to the conditions which had arisen out of the greatly increased number of young professional artists on the one hand, and the cutting down of the number of works placed in the Academy's Exhibitions on the other. And though there was some feeling shown at the Board's having granted them accommodation in the same building, the Society had the sympathy of many and even the active support of not a few Academicians and Associates. It has undoubtedly done something to alleviate for many the conditions which the lean years following on a long period of prosperity brought with them. In the course of time its leading professionals were included in the membership of the older body, most of them continuing to contribute to the Exhibitions of both.

During the eleven years' tenure of the chair by an artist as accomplished, and certainly more versatile, than any previous occupant, the character of the Exhibitions continued to respond to the various influences now represented within



SIR GEORGE REID.

SCULPTOR: PERIBENI.

[illegible]

the Academy. In portraiture the tradition of Raeburn was continued in the President's masterly presentments of character, and, modified by recent Continental influences, by one or two west country painters of great ability. Historic and incident pictures are less and less in evidence, whilst Landscape and combinations of figure with landscape, as expounded by the men of Barbizon and the later *plein-air* school of Lepage, take their places. Sir George Reid, it will be remembered, as a pupil of Mollinger, Yvon, and Israels before the rush to the Continent had well begun, was in full sympathy with those modern developments, and the landscapes he exhibited, alas! too rarely, though executed latterly in a much higher key, reflected his early training to the end. During his predecessor's term of office a strong impulse had been given to the current tendencies through a very fine collection of pictures by the leaders of the modern French and Dutch schools shown at the International Exhibition of 1886, the first of its kind in Edinburgh. So that the art public of Scotland were by no means unprepared for the change which came about within a few years, when Scottish Corots and Scottish Millets were exhibiting landscapes or field labour subjects which, though purporting to be of home origin, showed a striking resemblance to the trans-channel country or to the bloused and saboted toilers of the Beauce. Contemporary with this development of foreign motives came the picture known as "decorative," a term, like some others used to distinguish art movements, of vague significance. Decorative in the sense of Rubens's Luxembourg series, or the Tiepolos in Venice and Madrid, the so-called picture of the nineties was certainly not. It had more affinity with the art of the far East, to which attention had been drawn by the brothers De Goncourt some twenty-five years earlier. Its modern exponents concerned themselves more with pattern than with aerial tones, and with spacing rather than with composition in its old sense. Its ideals were thus in some respects the antitheses of those of the *plein-air* school. Whether or not these can be successfully combined it is unnecessary to discuss here; suffice it to say, that such a variety of aims brought some confusion both of method and motive to Scottish painting of the period under consideration. Sometimes it seemed as if the native element were to be swamped altogether, through the abandonment of the tradition of a hundred years. But the hope was that, as in the historic cases of Belgium, Holland, and Spain with Italy, the national strain would reassert itself, strengthened by the addition of qualities in which it had hitherto been deficient. And some support is lent to this view by the success many of

the younger Scottish painters have since had abroad; for where the orthodox Scotsman could see only the foreign influence, Continental artists and connoisseurs recognised a distinct and virile Scottish School.

In October, 1902, Sir George Reid, whose increasing practice in the south had of late years involved a residence of some months in London, resigned office, and at the Annual General Meeting held on 12th November following Mr. James Guthrie was elected to succeed him.

5

The new President took office at a time when important changes were pending.

The provision of a National Gallery for Scotland in the settlement resulting from Sir John Shaw Lefevre's Report of 1847 had broadened the art situation in the north, and the joint occupancy of the building then erected, by the National Collection and the Academy, had made future changes inevitable if either or both institutions were to have any scope for expansion. Such changes had been delayed only by the inadequate provision made in 1858 for the growth of the National Gallery. But recent events had rendered it imminent.

The works available for a Scottish National Collection as foreshadowed in Sir John Shaw Lefevre's Report were (1) the collection belonging to the Scottish Academy; (2) that acquired by the Royal Institution, and at the date of the Report claimed both by that body and by the Academy; (3) the Torrie collection, the property of the City of Edinburgh; and (4) a collection belonging to the Board of Manufactures. Besides these there were several works purchased by the Association for the Promotion of the Fine Arts in Scotland, and certain others loaned privately for exhibition in the Institution building.

A National Gallery had been established in London in 1824, and since 1838 the collection, which had been brought together by purchase and gifts, had occupied the eastern portion of the building facing Trafalgar Square, erected by Government for its accommodation conjointly with the Royal Academy. As the result of a great Exhibition held in Dublin in 1853—when the construction of the new building on the Mound was well on its way—a movement was started for the establishment of an Irish National Gallery, and, a site having been obtained, a building for its accommodation was erected on Leinster Lawn out of Parliamentary grants, aided to the amount of £5,000 by local funds. Though Scotland's local contribution had been much larger, so far as the erection

of the buildings was concerned the subordinate partners were thus placed on fairly equal terms. But whereas the expenses incident to the upkeep of the Scottish building and collection had also to be borne by the Board—with the trifling exception of £100 annually received for the housing of the Torrie bequest —the corresponding costs in Dublin were met out of Imperial funds. Further, whilst some works in the Irish collection were presented, bequeathed, or bought out of an originally subscribed fund, the great majority were acquired by means of grants annually voted by Parliament. In Scotland, on the other hand, almost the entire collection came from the local sources mentioned above.

This had long been felt to be a grievance, for, as there was no annual fund available, it was only by gift, or when some patriotic donor was ready to bear the cost, that representative works could be added to the Scottish collection. When additions were made from funds thus placed at the disposal of the Board, Government had latterly given an equivalent, but hampered by the condition that it must be spent within the year. This was very different from the annual grant made to the Irish gallery, where the Director was left a free hand. On more than one occasion, in letters to the Editor, attention had been drawn to the unfair treatment of Scotland, and once at least when a conspicuous instance of it arose, the matter was brought under the notice of one of the members for the city of Edinburgh by an associate of the Academy. The occasion was the sale of the Hamilton Palace pictures in 1882, when supplementary grants were made to the London and Dublin Galleries wherewith to purchase from that most famous of Scottish collections, whilst, as usual, not a penny was voted to Scotland. Sympathy was expressed by the member appealed to, and some vague promise made that if it could be shown that the public of Scotland were at the back of the demand the matter would be taken up in Parliament. That was an impossible condition, for the constituencies do not agitate about such matters; and for a year or two little was heard of the subject. But in the spring of 1885 the Academy, in their capacity as owners of a very large proportion of the works constituting the National collection, and as representing the Art interests of Scotland generally, memorialized Government, pointing out in some detail the injustice with which the Gallery was treated, and asking for an Annual Grant similar to that voted to Ireland. Nothing came of it. As when, on one or two previous occasions during the consideration of the estimates for such purposes, the question had been raised by some Scottish member with a vague sense that

injustice was being done, the very complicated Art situation in the north made it an easy matter for the Treasury, always—and rightly—interested in keeping down expenditure, to brush the question aside. And indeed the successive guardians of the public purse had a very plausible case. To England and Ireland grants were made at the instance of the Trustees for the National Galleries of the respective countries. In Scotland, unfortunately, the guardians were not so designated, and, Shakespeare notwithstanding, there is sometimes a great deal in a name. So while it seemed appropriate to make grants on the recommendation of the London and Dublin Trustees, it was altogether different when the request came from a Board of Manufactures. Even north of the Tweed comparatively few were acquainted with the origin of the title, and in the House of Commons (where they were sometimes referred to as "Manufacturers") the very mention of it was sufficient to prevent the matter from being pursued further.

From the Memorial of 1885 till the close of the century, save for an occasional revival of newspaper correspondence, the National Gallery question was allowed to rest. In the interval the claim of Scotland had been greatly strengthened by the establishment, mostly at the expense of an anonymous donor, of a National Portrait Gallery. The donor contributed £60,000 towards a building which the Gallery was to share with the Museum of the Society of Antiquaries; in addition the Board's funds were drawn upon to the extent of £10,500; whilst towards the acquisition of the site in Queen Street and for endowment, fittings, etc., something over £15,000 was given by Government. At the opening of the Gallery in 1889 the donor of the £60,000 was announced to be Mr. J. R. Findlay, a well-known citizen, to whom the National Gallery also has more than once been indebted. But so far from stimulating either the Board or the Academy to again urge the claims of Scotland, the comparatively trifling contribution of the Treasury to the Portrait Gallery seems to have been considered as a reason for abstaining from doing so. Both bodies, indeed, had given up the case as hopeless.

It was not till the summer of 1901 that the matter was taken up in a more serious spirit by three or four Scottish members of Parliament interested in Art, to one of whom the position had been explained a few months earlier by a member of the Academy[1] This group of men, who knew their subject, were

[1] Sir John Stirling-Maxwell, Bart., College Division, Glasgow; Charles M. Douglas, Esq.,

not to be set aside by the plausible statements of Treasury officials; and when in June, 1901, the grants for Art were under consideration the case for the Scottish National Gallery was so ably advocated by Sir John Stirling-Maxwell and others that, in the division which followed, a large number of members of both political parties voted for the reduction of the estimates. Encouraged by the measure of success which had attended their efforts, and the attention the debate had drawn to the subject, the leaders in the attack, now in co-operation with several others as ardent as themselves, determined to see the thing through, and, with increased knowledge of the cause they were advocating gained in the interval, they brought up the matter again in the ensuing session. It was during this second debate that the Chancellor of the Exchequer, Sir Michael Hicks-Beach, in a speech which did little credit either to his taste in Art or to his knowledge of the subject under consideration—sorely pressed, and evidently somewhat bewildered with the complexities of the situation—declared that no grant could be made until some clearer knowledge was forthcoming concerning this "Board of Manufactures" and its relationships with Scottish art. He promised at the same time to ask the Secretary for Scotland, Lord Balfour of Burleigh, to appoint a commission to inquire into the subject. Nothing more fortunate could have happened, and it was felt by all who had the matter at heart that their point was gained. But no one then foresaw the scope of the changes the inquiry was to bring about.

The "Departmental Committee to inquire into Administration of the Board of Manufactures" was appointed early in September. It consisted of—

The Right Hon. Aretas Akers-Douglas, M.P. (now Lord Chilston), Secretary of State for the Home Department, Chairman;

Sir John Stirling-Maxwell, Baronet, M.P.;

Sir Walter Armstrong, B.A., Director of the National Gallery of Ireland;

Sir Kenneth John MacKenzie, Baronet, King's and Lord Treasurer's Remembrancer;

Thomas Ryburn Buchanan, Esq.;

Ewan Macpherson, Esq., Advocate, was nominated Secretary to the Committee.

North-West Lanark; Sir Thomas D. Gibson-Carmichael, Bart., Midlothian; and Ronald C. Munro-Ferguson, Esq., Leith Burghs, were the first to take Parliamentary action at this time.

The Committee commenced their sittings at the Royal Institution on Wednesday, October 1st, 1902, and took evidence during four consecutive days from selected witnesses representing different bodies interested. A month later two additional sittings were held in London, where further evidence was taken. As no fewer than eight bodies might be directly affected by any disturbance of the *status quo*, and as one or two of these were represented by several witnesses, the evidence taken during the six days' sittings was voluminous, occupying 115 pages of a Parliamentary Blue-Book. The Institutions referred to were—

The Board of Manufactures ;	The Royal Society ;
The National Gallery ;	The Society of Antiquaries ;
The National Portrait Gallery ;	The Trustees' Art School ;
The Royal Scottish Academy ;	The School of Applied Art.

One might add to these the Society of Scottish Artists, though, as accommodation for their Exhibitions was optional to the Board, they had not the same standing as the others, all of whom had a good right of tenure in the Mound buildings or in that recently erected in Queen Street. One or two other bodies, as being interested in a more remote way, were represented before the Committee ; and the inclusion amongst these of the South of Scotland Chamber of Commerce would not help to dispel the suspicion that the noblemen and gentlemen of the Board were in some way or other associated with manufacturers.

By this time it had become apparent to all acquainted with the art situation in the north that the question had travelled far beyond the mere claim for an annual grant of £1,000 to the Scottish National Gallery, and the Report issued on the 10th August, 1903, shows that the gentlemen of the Committee had realised this to the full. The task they had set them was no light one : it involved the unravelling and adjusting the confusions and anomalies of nearly two centuries. The Equivalent Grant made to Scotland at the Union was in lieu of certain obligations undertaken in connexion with English debts contracted before that period. Twenty years later what remained of the original sum of about £400,000, commuted to an annual payment of £2,000, with the interest of a further sum of £20,000, was placed under the charge of a Board of Trustees to be used for the encouragement of the woollen, hempen, and linen industries throughout Scotland, and of the herring fishery on its coasts. The noblemen and

gentlemen successively appointed as Trustees came to be known as the Board of Manufactures. But from the beginning of the nineteenth century, and more markedly with each succeeding decade, the title was a misnomer. Manufactures and industries no longer requiring artificial support, the Trustees had, through the increasing reputation and widened scope of their School of Design, become best known by their activities in this sphere, so that when, later, the movements for extended facilities for Art training, and the establishment of National Galleries were in the air, and when the wants of the sister kingdoms were being met out of the Imperial funds, in Scotland there were always these revenues and accumulations of revenue arising out of the old Equivalent Grant—already in part devoted to Art purposes—to have recourse to. And the central authorities were not loth to make use of them; for, in spite of their protests, the Board's funds had been largely drawn on both for the National and National Portrait Galleries. Whilst recognising their obligations in regard to Art education, with the building and upkeep of National Galleries, the Trustees contended, they had nothing to do. Their protests had been brushed aside, and, as the annual £2,000 had, by an Act passed in 1854, been transferred from the Consolidated Fund to the administration of Parliament, it was made to appear in the estimates as Imperial money, and it was quite impossible to have the matter cleared up in a Parliamentary debate. A Commission of Inquiry was long overdue, and, whatever the intention, both the Artists and the Art public of Scotland are indebted to the Chancellor of the Exchequer who suggested it, and to Lord Balfour of Burleigh for the very capable men nominated to carry it through.

The Committee's Report recommended extensive changes; amongst others —that the Board of Manufactures be reconstituted under the name of Board of Trustees for the National Galleries of Scotland: that they should exercise a general supervision over and ultimate control of the National and National Portrait Galleries, having the management of the old Board's accumulated funds and revenues for administration in the interests of Scottish art: that a new building be erected for the National Gallery, and that its constitution be assimilated to those of London and Dublin, with provisions for grants in aid and salaries on a suitable scale: that the whole building jointly occupied by the National Gallery and the Academy be handed over to the latter, the Academy in return to convey to the nation the whole of their works of art lent to the National and National

Portrait Galleries: that a new Art School, on modern lines, be established for Edinburgh.

After due consideration a Bill dealing with the subject was brought in by the Unionist Government. Unfortunately, through some technical flaw or blunder it had to be withdrawn, and before it could be reintroduced a General Election had placed the opposite party in power. The result was that more than three years elapsed between the issue of the Report and the passing of the Act by which the Committee's recommendations—with some important modifications, as it turned out—were given effect to. In the meantime a glance may be taken of the Academy's doings in the interval.

Sir James Guthrie, on whom the honour of knighthood had been conferred during an official visit of the King and Queen to Edinburgh in the spring of 1903, was the youngest, and has certainly proved himself the most energetic of those called to preside over the Academy's affairs. The Exhibition receipts, which had fluctuated considerably during the earlier years of Sir George Reid's term of office, had towards its close been again on the down-grade. To meet this state of affairs expenditure had been cut down as far as possible, the opening banquet had been discontinued, and the borrowing of important pictures from the South, which had been a feature of the annual Exhibitions since their institution, had been considerably reduced. All this was changed on the advent of the younger President. The banquets were resumed, and within a few years of his taking office two important Memorial collections were shown, the first, of the work of Mr. J. M'Neill Whistler, an Honorary Member, in connexion with the annual Exhibition of 1904; the other of that of Mr. G. F. Watts, during the later months of the following year. Also through Sir James Guthrie's exertions and the courtesy of the National Art Collections Fund Committee the famous "Rokeby Venus," recently purchased for the London National Gallery, was placed for a fortnight in the Exhibition of 1906. The new policy had a wonderful effect in drawing the public, and, especially when the great Velasquez was on view, the crowded state of the rooms recalled to older members the attendances of the sixties and seventies. The inclusion of a veritable old master in the annual Exhibition was not quite unprecedented, though it hadn't occurred since Rubens' "Adoration of the Shepherds" was dropped through the removed cupola of the Waterloo Place rooms in 1829.[1]

[1] See *ante*, p. xlix.

But another of Sir George Reid's reforms, the curtailment of the number of works admitted, was rigidly adhered to, the contributions of members and non-members alike being restricted to three works. As regards the character of these later Exhibitions, it may be said that most of the modern movements—with the exception of the extreme eccentrics—were represented more or less fully. The old order was changing, "yielding place to new," as is inevitable in all things human. Within a few years of the opening of the century Sir Noël Paton, John Faed, Erskine Nicol and James Archer, whose works had contributed so much to the success of the Exhibitions of Watson Gordon and Harvey's days, had died, one verging on, the others over the four score. At the other end of the scale the Academy was the poorer from the loss of two of their most virile representatives of a later technique, Arthur Melville and Robert Brough.[1] A few years later, the President and Council had the pleasure of congratulating two members, Mr. William M'Taggart and Mr. Hugh Cameron, on the jubilee of their association with the Academy.

As already indicated, the National Galleries Act did not altogether follow the recommendations made in the Committee's Report. The provision of a new National Gallery had proved too difficult an item. In the interval several sites had been suggested and sketch-plans had been prepared by some of the architect members of the Academy, but Government were unwilling to consider even the least costly of them. They were able, besides, to point to vehement protests from the citizens against any attempt to remove the Gallery from the central and easily accessible position it occupied ; and though many who supported the protests hadn't darkened the doors of the Gallery for years, and in spite of the fact that the site is admittedly far from an ideal one for a permanent collection of works of art,[2] the suggested change had to be abandoned. That being so, the congestion at the Mound had to be met otherwise. The Act met it by assigning the whole of the southmost building to the National Gallery, and the Royal

[1] Mr. Brough, who seemed to have a brilliant career before him, had just received his Associate's Diploma, when, towards the close of 1905, he was so badly injured in a railway accident that he died within a few days.

[2] The Earthen Mound, to give it the name by which it was first known, on which the National Gallery stands, is pierced, at a few yards under the flooring, by the tunnels of the N.B. Railway, so that the pictures are subjected to incessant vibration from passing trains, not to mention the smoke inseparable from the immediate vicinity of a great central station.

Institution, reconstructed internally to suit it for their purpose, to the Academy.[1] Suitable accommodation was to be found elsewhere for the Royal Society; offices were provided for the new Board of Trustees at the National Portrait Gallery; while the art training which had been so long carried on at the Royal Institution was to be incorporated with a new Art School to be established on modern lines, as suggested in the Committee's Report. Though the changes were not exactly what had been recommended, the Act left none of the institutions located at the Mound unaffected.

The early carrying through of the changes indicated above hinged on the prompt provision of new premises for the bodies occupying the Royal Institution building, especially for the Board's School, with which that of Applied Art had recently been affiliated. Fortunately, the recommendation of the Departmental Committee for the establishment of a new Art School had been well received. The Municipality had taken the matter up, and with the goodwill and substantial assistance of the Scotch Education Department, supplemented by public contributions, and the never-failing subsidy from the Board's accumulated funds, the foundation of the structure in which the higher art training of the city is now co-ordinated was laid in July, 1907. By its opening in January, 1909, and the installation of the Royal Society in George Street about the same time, the way was cleared for the reconstruction of the Academy's future home. Here all had not gone quite smoothly; constant vigilance and the utmost tact on the part of the President and the Academy's law agent, Mr. Garson, had been necessary to avoid the dangers which threatened from time to time. On one occasion, within a few days of the passing of the Act, there seemed to be a deadlock. The terms on which the Academy had given up the galleries they had occupied since 1855 for the purposes of the National Collection were that the building assigned to them was to be made suitable for their purpose. The estimated cost of carrying out the reconstruction on the lines agreed on—which had been suggested to the architect by Sir James Guthrie—was £14,000, and that sum had been sanctioned by the Treasury. But subsequently it was found that the nature of the foundations and a revised estimate for heating and lighting would entail an additional cost of some £6,000, and this the Treasury

[1] Before the introduction of the Bill the plans for the reconstruction of the building had been agreed on between the Government and Sir James Guthrie, as representing the Academy. This, as the following paragraph will show, was a point of special importance.

absolutely refused to agree to. There seemed no way out of the difficulty ; the estimates had to be passed within a few days, and the matter seemed in a fair way of drifting into another year, when, at Sir James Guthrie's earnest request, a meeting of Scottish members and others interested was got together, and the situation was again put before the Treasury in all its bearings. The guardians of the public purse based their case on the sum which had been named in the first estimates, but the Chancellor of the Exchequer, Mr. Lloyd George, who gave the final ruling, pointed out that the Academy had no responsibility for the sum named, the agreement with them being that the place was to be reconstructed on plans agreed on. "A bargain's a bargain, gentlemen. We'll have to find the money for it," were the words with which he is said to have closed the argument. Some compromise had to be made, but the final result was that, at a cost approaching £20,000, the building erected by their old rivals of the Institution, and in one or two of the galleries of which the Academy had held their Exhibitions for about twenty years, was, after the lapse of more than half a century, made over to them, bearing their own name, in April, 1911. For valuable services in the framing and carrying through of the various provisions of the Bill, the Academy and all interested in Scottish Art are deeply indebted to Lord Dunedin, Lord Linlithgow, and Lord Pentland, who successively held the position of Secretary of State for Scotland ; and in addition to those already mentioned who had led the movement in the House of Commons in 1901, to Lord Balcarres, Sir George Younger, and the Hon. Thomas Cochrane, Unionists; and to Mr. Eugene Wason, P.C., and Mr. J. W. Gulland, Liberals. For it was only through the united front shown by those political opponents, and the support given by the Scottish members on both sides of the House, that the many difficulties of the situation were surmounted.

The reconstruction of the building, which involved great difficulties, was carried out by Mr. W. T. Oldrieve, His Majesty's Principal Architect for Scotland, to the entire satisfaction of the President and Council, and of the Committee co-operating with them. The structure, which had been showing signs of instability, was, by means of modern appliances, set firmly on its foundations ; and, though the line-space obtained was less than would have been available had the recommendations of the Committee been carried out, the ingenious device of making the main galleries run crosswise insured a sufficiency of wall-space to meet the wants of Scottish artists for many years to come.

Also, by the insertion of a new flooring over the whole extent of the building, whilst the galleries above were left of quite a sufficient height, ample accommodation was found on the ground floor for the Academy's offices, their library and private apartments. A feature of the new suite of galleries was the Sculpture Hall, running the full breadth of the building from east to west, and at length providing what had been awanting in the Academy's former homes, an ideal setting for the exhibition of works in that department.

The Academy, as officially representing Art in Scotland, had been given a leading place on the Managing Board of the new Art College, and, as arising out of that, and of the advantages which would attend the complete co-ordination of the higher art training for Edinburgh and the east of Scotland in one central institution, the Life Classes which had been carried on by the Academy for three-quarters of a century—always under hampering conditions—found ampler accommodation at Lauriston Place. The transfer, owing to charter obligations, was not unattended with difficulties, but after some friendly negotiations an arrangement was come to by which, under the name of the Royal Scottish Academy's School of Painting, the classes are carried on under the management of a Committee of eight, four of whom, who also act as visitors, are elected by the Academy and four by the Managing Board of the College. In 1903 the prize list had been enriched by the establishment, through the generosity of Mr. and Mrs. Andrew Carnegie of Skibo, of the travelling scholarship known by their name. This enabled the Council, with the assistance of the visitors, to award annually one or two scholarships to students who have completed their curriculum, for the purpose of continuing their studies abroad. Thus was made permanent a privilege the Academy had been able to accord only occasionally to promising pupils of former years ; and a Carnegie Scholarship is now the highest ambition of the more advanced students at their School of Painting. Since the institution of the College the membership of the Academy have also been largely represented on the teaching staff of its various departments.

In a preceding paragraph it was stated that the passing of the National Galleries Act left none of the institutions and societies there enumerated unaffected. It may be added that all benefited, some, as the following *résumé* of its results will show, very materially :

1. The National Gallery now occupies the whole of the building it formerly

shared with the Academy, where, through judicious internal alterations, the line-space has been considerably more than doubled. The salaries of the Director—who replaces the former Curator as principal official—and of the Keeper—a newly created office—the emoluments of an enlarged staff of attendants, the upkeep and working expenses of the Gallery on a scale commensurate with those of the sister kingdoms, are defrayed out of Imperial funds, and a sum of £3,000 is annually available for the purchase of works of art, as against practically nothing under the old conditions.

2. At the National Portrait Gallery similar expenses of staff and maintenance, with a grant of £200 a year for additions to the collection, are provided from Imperial sources, whilst the revenue of an endowment fund supplied otherwise raises the amount available for the latter purpose to £800 a year, in place of a miserable former sum of about £30.

The total sum now annually provided by Parliament for the National and National Portrait Galleries is in the neighbourhood of £10,000, as compared with £2,000 formerly ; and though the revenue of the old Equivalent Grant and the accumulations therefrom have been freely made use of in providing these and other benefits referred to in this summary, in view of the complexity of the former situation, it is well to know that the £2,000 has been withdrawn from the control of Parliament, and is automatically paid year by year.

3. The Royal Society, which had occupied rooms in the Institution since its erection, at an annual rental of £300, have been provided with premises in George Street, with greatly increased accommodation, rent free. In addition, they enjoy a grant of £600, as against one of half that amount received formerly and paid as rent to the Board of Manufactures.

4. The Higher Art Education given before 1909 in the Trustees' School, the Academy's Life Classes, and at the Heriot-Watt College is now carried on with the financial support of the city in one of the largest and best equipped buildings of its kind in Europe, erected at a cost approaching £90,000, and with a revenue supplied largely through liberal public grants from the Scotch Education Department—of about three times that available in the schools replaced by it. The exceptional conditions under which the Academy's School of Painting is carried on in the new Art College have already been adverted to.

5. The advantages to the Academy from the changes thus brought about have been fully dwelt on in the course of this narrative.

6. The Society of Antiquaries and the Royal Geographical Society have also benefited incidentally by increased grants from public sources.

The National Galleries Act of 1906, and the circumstances which led on to it, have been dwelt on in some detail because of the intimate relationships which, since its establishment, have existed between the Gallery and the Academy—relationships which have no parallel in the sister countries—and because, as regards the Act itself, the initiative may fairly be said to have come from the Academy. Its scope has far exceeded the intention of that initiative, and in some directions the extensions were not unattended with anxiety to those who set things in motion. There were fears that when their galleries were given up for the purposes of the National Collection, Government might not be too generous in providing an equivalent. But by tact and firmness on the part of those acting for the Academy, and a real desire to meet their obligations in a liberal spirit on the part of the Government, the satisfactory arrangement indicated above was arrived at. It is true that to secure this the Academy have gifted to the National Gallery their collection of works of Art, valued at over £30,000, which by the Treasury Minute of 1858 had been placed there on loan ;[1] but they believed that in doing so they were acting in the spirit of their predecessors who formed the collection, and who had so readily agreed to its becoming an integral part of the Scottish National Gallery.

Everything possible was done to have the galleries ready for the early spring of 1911. Since their institution the annual exhibitions had opened, with rare exceptions, about the middle of February, but when it became evident that the completion of the numerous details and adjustments incident to reconstruction would involve a postponement of nearly two months, the President and Council resolved to make the approaching exhibition a summer one, and the opening was fixed for the 13th of May. To set against this break with a long tradition, the change of season had some obvious advantages. The evening receipts, which for some years had been suffering specially, might, it was thought, with the advantage of more daylight, be favourably affected. There were also the possibilities incident to the inclusion of the tourist months in the Exhibition season ; and though there were some who doubted the expediency of making any permanent change, whatever the result, the majority of the members kept an open mind on the subject.

[1] See *ante*, p. 49.

A few days before the opening, as the outcome of a movement inaugurated amongst the members during the previous year to recognise, in some tangible form, the President's great services in connection with the Academy's establishment in the new building, a mural tablet, bearing a suitable inscription, was unveiled in the members' corridor. At the same time, Sir James was presented with an *alto-relievo* in bronze, by Alfred Gilbert, R.A.

The policy of showing to the Scottish public representative examples of English and foreign contemporary work in close juxtaposition with that of native artists, was one which had been kept in view in the planning of the new galleries, where, in the various rooms—as in the case of the Sculpture Hall already mentioned—adequate provision was made for doing justice to important works obtained from such sources. It was felt by the President and Council that this policy was called for, not only in recognition of the liberal treatment received by Scottish artists at various continental centres, but as an educative influence, tending, alike in the case of artists and of lay students, to a truer understanding of the work of our time. Fortunately this had been made possible by the establishment, through the exertions of Sir James Guthrie, of an Exhibitions Fund. This fund, amounting to £10,000, which had been contributed readily by a few gentlemen interested in Scottish art, had for one of its objects the borrowing of works suitable for the purpose indicated. Some years previously a drastic change had been made in the election and constitution of the Committee of Arrangement. In place of three members, elected a few weeks before receiving day, with the services of a sculptor for a day or two, the departments of Painting, Sculpture and Architecture had each their sub-committee of three, and they were elected early in the preceding summer. A main part of their duty was to ascertain what notable works might be available for the Exhibition, and to report to the Council through the convener of their section. The practice has been for one or more delegates to visit London and some continental centre, and to submit a list of representative works selected by them for invitation. Official invitations are then issued to the artists by the President and Council. The expenses of the delegates, and those attending the collection, insurance and forwarding of such works as may have been promised, are paid out of the revenue of the Exhibitions Fund.

These additional elements gave special interest to the public opening of the galleries. This was preceded by a banquet, on the evening of May 12th,

at which Lord Pentland, Secretary of State for Scotland, and many other distinguished guests were present. In proposing the toast of the Royal Scottish Academy Lord Pentland gave a brief sketch of the movement which had resulted in a new departure in the art world of Scotland, and the President in replying expressed the Academy's deep indebtedness to his Lordship and other Scottish Secretaries for the part they had taken in the difficult and delicate negotiations with Government and with the Treasury. The Exhibition was a successful one in every respect. Members and Honorary Members were well represented, whilst, in its various sections, representative works from abroad had been secured through the exertions of the delegates of the Committees of Arrangement. A large increase in the attendance seemed to justify the change in the date of opening, and though a first year's experience could hardly be accepted as conclusive, the result was sufficiently satisfactory—especially in regard to the evening receipts, which were almost doubled—to determine the Council to give the summer opening a further trial.

During the month of July Their Majesties, the King and Queen, on the occasion of their first official visit to Scotland, honoured the Academy by visiting the galleries, accompanied by their Royal Highnesses the Prince of Wales, the Princess Mary, the Duke of Connaught and a numerous suite. The Royal party were received in front of the Academy by Sir James Guthrie, who conducted them to the Exhibition rooms, where the members of Council, the Academicians, the Associates, and a few other gentlemen prominently connected with Scottish art were in attendance. Their Majesties commented favourably on many of the works exhibited, both native and foreign, and expressed themselves much gratified with their visit. Before leaving, Their Majesties and the other members of the Royal party signed their names in the visitors' book.

In this survey of the origin and development of an institution which—including the earlier exhibiting societies from which it arose—is almost coeval with a distinctively Scottish art, an endeavour has been made to vary the monotony of official records by glimpses of the art and the art life of Scotland and its capital, as seen in the character of its Exhibitions or described by contemporary writers. Until towards the close of the eighteenth century the works of Scottish painters, whether resident in Rome, London, or Edinburgh, had been a mere echo of the conventional European art of which Battoni and Raphael Mengs were the high priests. But from about 1780 Raeburn's virile portraiture

and David Allan's illustrations of Scottish song and ballad inaugurated a new order of things, and when the first Exhibiting Society was formed in 1808, the *Agrippinas* and *Lucretias* of Alexander Runciman and Gavin Hamilton were already a tradition. The breath of a new life was in the air, and the hundred years' Exhibitions embraced in this narrative give evidence of an art quick to respond—and always with a native flavour—to the wider influences which have directed the course of the Fine Arts during a period of ever-accelerating change. And though the writer has no wish to identify the story of the Academy with the history of Scottish art—for during the last half-century at least other societies have shared in its development amongst us—it may fairly be said that better than some older and more widely known institutions of a like nature in other countries, the Scottish Academy have justified the position assigned them by the powers that be as official representatives of the Fine Arts. Charges of exclusiveness, or of setting up an Academic type of art to which all who would share in their favours must conform, cannot be brought against them, as has been freely done in the case of some more illustrious bodies, for they have voluntarily abolished the limit to membership, and their Exhibitions have been freely open to all reasonable developments of the arts they represent. What the national collection has owed to the Academy both at its establishment in 1858, and again quite recently, has been told in the preceding pages. It is not contended that during their ninety years of chequered existence the Academy have always been guided by the dictates of the highest wisdom, or that they have always done the right thing just at the right time. More than once, as we have seen, in their contentious early years, they were rescued from difficult positions by the intervention of well-wishers from without; but it may surely be claimed that, through prosperous times and times not so prosperous, they have strenuously championed the development of a native and individual school, and that to the many eminent men who have presided over its councils or guided its affairs Scotland is mainly indebted for the place she now holds in the field of European art.

W. D. M.

Officials and Honorary Officials of the Royal Scottish Academy

PRESIDENTS

George Watson. 1826-1837.
Sir William Allan. 1837-1850.
Sir John Watson Gordon. 1850-1864.
Sir George Harvey. 1864-1876.
Sir Daniel Macnee. 1876-1882.
Sir William Fettes Douglas. 1882-1891.
Sir George Reid. 1891-1902.
Sir James Guthrie. 1902-

SECRETARIES*

William Nicholson. 1826-1830.
David Octavius Hill. 1830-1869.
Sir William Fettes Douglas. 1869-1870.
John Dick Peddie, M.P. 1870-1876.
William Brodie. 1876-1881.
George Hay. 1881-1907.
William Darling McKay. 1907-

TREASURERS*

Thomas Hamilton. 1826-1829.
Sir John Watson Gordon. 1829-1832.
John Francis Williams. 1832-1846.
Thomas Hamilton. 1846-1850.
William Borthwick Johnstone. 1850-1868.
Charles Lees. 1868-1880.
Arthur Perigal. 1880-1884.
John Maclaren Barclay. 1884-1886.
John Hutchison. 1886-1907.
Hippolyte Jean Blanc. 1907-

LIBRARIANS.*

W. B. Johnstone, *Interim Librarian*, 1853-1857.
James Drummond, 1857-1877.
John Hutchison, 1877-1886.
Otto Theodor Leyde, 1886-1896.
William Darling McKay, 1896-1907.
James Paterson, 1910-

* Academicians only are eligible.

CHAPLAINS

Rev. Thomas Chalmers, D.D. 1830-1847.
Very Rev. Principal Lee. 1851-1859.
Rev. David Arnot, D.D. 1860-1877.
Very Rev. James Macgregor, D.D. 1877-1910.
Very Rev. A. Wallace Williamson, D.D. 1911-

PROFESSORS OF ANCIENT HISTORY

Robert Jameson. 1830-1854.
William Pyper, LL.D. 1854-1860.
David Laing, LL.D. 1862-1878.
Sir Arthur Mitchell, LL.D. 1878-1909.
G. Baldwin Brown, M.A. 1911-

PROFESSORS OF ANCIENT LITERATURE

John Wilson. 1830-1854.
Edward Forbes. 1854-1855.
John Stuart Blackie. 1855-1895.
David Masson, LL.D. 1896-1907.
P. Hume Brown, M.A., LL.D. 1908-

PROFESSORS OF ANTIQUITIES

William Pyper, LL.D. 1830-1854.
David Laing, LL.D. 1854-1861.
Prof. J. Y. Simpson. 1861-1870.
W. F. Skene, LL.D. 1870-1892.
Joseph Anderson, LL.D. 1896-

PROFESSORS OF ANATOMY

Dr. John Lizars. 1830-1860.
Sir William Turner, M.D., F.R.S. 1878-1916.

Academicians, Associates, and Honorary Members of the Royal Scottish Academy, 1826-1916

* Foundation.

† Hope and Cockburn award, accepted by the Academy on July 10, 1829. Artists, whether Associates or Academicians, receiving this award were admitted as Academicians. (*Vide* W. D. McKay's 'Historical Narrative,' pp. li-lii.)

			ASSOC.	ACAD.	HON. MEM.
ADAM, Joseph Denovan	1842-1896	Painter	1884	1892	
ADAM, Patrick William	1854-	Painter	1883	1897	
AIKMAN, George	1830-1905	Painter and Engraver	1880		
ALEXANDER, Edwin J.	1870-	Painter	1902		
ALEXANDER, Robert L.	1840-	Painter	1878	1888	
ALISON, David	1882-	Painter	1916		
ALLAN, SIR WILLIAM Second President, 1837-1850. Limner to Her Majesty for Scotland, 1841-1850.	1782-1850	Painter		†1829	
ALMA-TADEMA, Sir Lawrence	1836-1912	Painter			1877
ANDERSON, Robert	1842-1885	Painter	1879		
ANDERSON, Sir Robert Rowand	1834-	Architect	1876-83		1896
ARCHER, James, Hon. Retired 1896.	1823-1904	Painter	1850	1858	
AUDUBON, John James	1780-1851	Painter-Naturalist			1827
BALLANTYNE, John, Hon. Retired 1896.	1815-1897	Painter	1841	1860	
BARCLAY, John Maclaren Treasurer 1884-1886.	1811-1886	Painter	1863	1871	
BARTHOLOMÉ, Albert	1848-	Sculptor			1911
BELL, John Zephaniah	1794-1883	Painter		†1829	
BELL, Robert P.	1841-	Painter	1880		

			ASSOC.	ACAD.	HON. MEM.
BESNARD, Paul Albert	1849-	Painter			1911
BINNING, Alex. Monro *Vide* MONRO BINNING.					
BLANC, Hippolyte Jean Treasurer 1907-	1844-	Architect	1892	1896	
BONNAR, William	1800-1853	Painter		†1829	
BOUGH, Samuel	1822-1878	Painter	1856	1875	
BOWIE, John Dick	186-	Painter	1903		
BRANGWYN, Frank	1867-	Painter			1914
BROCK, Sir Thomas	1847-	Sculptor			1911
BRODIE, William Secretary 1876-1881.	1815-1881	Sculptor	1852	1859	
BROUGH, Robert. (*Vide* p. cxiii.)	1872-1905	Painter	1904		
BROWN, Alexander Kellock	1849-	Painter	1892	1908	
BROWN, John Crawford	1805-1867	Painter	1843		
BROWN, Thomas Austen	1857-	Painter	1889		
BROWN, William Beattie	1831-1909	Painter	1871	1884	
BROWN, William Marshall	1863-	Painter	1909		
BROWNE, George Washington	1853-	Architect	1892	1902	
BRYCE, David	1803-1876	Architect	1851	1856	
BURN, William Resigned before taking up his Membership.	1789-1870	Architect		†1829	
BURNET, John	1784-1868	Painter and Engraver			1832
BURNET, Sir John James	1857-	Architect	1893	1914	
BURNETT, Thomas Stuart	1853-1888	Sculptor	1883		
BURNS, Robert	1869-	Painter	1902		
BURTON, Mungo	1799-1882	Painter	1845		
CADENHEAD, James	1858-	Painter	1902		
CAMERON, David Young	1865-	Painter and Etcher	1904		
CAMERON, Hugh	1835-	Painter	1859	1869	

			ASSOC.	ACAD.	HON. MEM.
CASSIE, James	1819-1879	Painter	1869	1879	
CHALMERS, George Paul	1833-1878	Painter	1867	1871	
CHRISTIE, Alexander	1807-1860	Painter	1848		
CLARK, Thomas	1820-1876	Painter	1865		
CLEGHORN, George					1828
COVENTRY, Robert McGown	1855-1914	Painter	1906		
CRAWFORD, Edmund Thornton One of the nine artists who withdrew after the first meeting. Re-elected *Vide* p. 78.	1806-1885	Painter	*1826 1839	†1829-32 1848	
CRAWFORD, William	1825-1869	Painter	1860		
DANBY, Francis	1793-1861	Painter			1829
DEGAS, Hilaire Germain Edgar	1834-	Painter			1911
DELAROCHE, Paul Hippolyte	1797-1856	Painter			1854
DOCHARTY, James	1829-1878	Painter	1877		
DOUGLAS, SIR WM. FETTES Sixth President, 1882-1891. Secretary some months during 1869-1870.	1822-1891	Painter	1851	1854	
DREW, Sir Thomas, *P*.R.H.A.	1838-1910	Architect			1907
DRUMMOND, James Librarian 1857-1877.	1816-1877	Painter	1845	1852	
DUNCAN, John	1866-	Painter	1910		
DUNCAN, Thomas	1807-1845	Painter		†1829	
DYCE, William	1806-1864	Painter	1835-53		1854
EASTLAKE, Sir Charles Lock, *P*.R.A.	1793-1865	Painter			1858
EDMONSTONE, Robert	1794-1834	Painter			1829
ETTY, William	1787-1849	Painter			1829
EWBANK, John Wilson Forfeited Membership in 1838.	1799-1847	Painter		*1826-38	
FAED, John, Hon. Retired 1896.	1819-1902	Painter	1847	1851	
FAED, Thomas	1826-1900	Painter	1849-62		1862
FARQUHARSON, David	1840-1907	Painter	1882		
FORBES, Alexander	1802-1839	Painter	1830		
FORREST, William	1805-1889	Engraver			1877

			ASSOC.	ACAD.	HON. MEM.
FORSTER, Percy. (*Vide* p. 108.)		Painter			1828
FRASER, Alexander	1786-1865	Painter	1840		1827-40
FRASER, Alexander	1827-1899	Painter	1858	1862	
FRASER, Patrick Allan	1813-1890	Painter			1871
FRAZER, William Miller	1864-	Painter	1909		
GAMLEY, Henry Snell	1866-	Sculptor	1908		
GAVIN, Robert	1827-1883	Painter	1854	1879	
GEIKIE, Walter	1795-1837	Painter and Etcher	1831	1834	
GIBB, Robert One of the nine artists who withdrew after the first meeting.	1801-1837	Painter	*1826	†1829	
GIBB, Robert Limner to His Majesty for Scotland, 1908-	1845-	Painter	1878	1882	
GIBSON, Patrick	1782?-1829	Painter		*1826	
GILES, James William	1801-1870	Painter		†1829	
GLASS, John	1820-1885	Painter	1849		
GOOD, Thomas Sword	1789-1872	Painter			1828
GORDON, SIR JOHN WATSON Third President, 1850-1864. Treasurer 1829-1832. Limner to Her Majesty for Scotland, 1850-1864. In 1826 John Watson assumed the name of Gordon.	1788-1864	Painter		†1829	
GRAHAM, Peter	1836-	Painter	1860-77		1877
GRAHAM, Thomas Alex. Ferguson	1840-1906	Painter			1883
GRAHAM-GILBERT, John In 1834 Graham married Miss Gilbert of Yorkhill and assumed the additional name of Gilbert, which he used as an exhibitor onward from 1842.	1794-1866	Painter		†1829	
GRANT, Sir Francis, *P*.R.A.	1803-1878	Painter		†1829-51	1853
GREVILLE, Robert Kaye, LL.D.	1794-1866	Botanist and Painter			1829
GUTHRIE, SIR JAMES Eighth President, 1902-	1859-	Painter	1888	1892	
HALSWELLE, Keeley	1832-1891	Painter	1865		

			ASSOC.	ACAD.	HON. MEM.
HAMILTON, James	1853-1894	Painter	1886		
HAMILTON, James Whitelaw	1860-	Painter	1911		
HAMILTON, Thomas Treasurer, 1826-1829; 1846-1850.	1784-1858	Architect		*1826	
HARDIE, Charles Martin	1858-1916	Painter	1886	1895	
HARVEY, SIR GEORGE Fourth President, 1864-1876.	1806-1876	Painter	*1826	†1829	
HAY, George, Hon. Retired 1910. Secretary, 1881-1907.	1831-1912	Painter	1869	1876	
HAY, Robert	1799-1863	Archaeologist and Architect			1841
HENNING, John	1771-1851	Sculptor			1827
HENRY, George Non-Resident Academician since 1908.	1860-	Painter	1892	1902	
HERDMAN, Robert	1829-1888	Painter	1858	1863	
HERDMAN, Robert Duddingstone	1863-	Painter	1908		
HILL, David Octavius One of the nine artists who withdrew after the first meeting. Secretary 1830-1869.	1802-1870	Painter	*1826	†1829	
HOLE, William	1846-	Painter and Engraver	1878	1889	
HONEYMAN, John, Hon. Retired 1905.	1831-1914	Architect	1892	1896	
HOPE, Robert	1869-	Painter	1911		
HORSBURGH, John One of the nine artists who withdrew after the first meeting.	1791-1869	Engraver	*1826		
HOUSTON, George	1869-	Painter	1909		
HOUSTON, John Adam P.	1812-1884	Painter	1842	1845	
HOWISON (or HOWIESON), William	1798-1850	Engraver	1838		
HUNTER, Mason	1854-	Painter	1913		
HUTCHISON, John, Hon. Retired 1909. Librarian 1877-1886. Treasurer 1886-1907.	1833-1910	Sculptor	1862	1867	
HUTCHISON, Robert Gemmell	1860-	Painter	1901	1911	
IRVINE, James (of Rome)		Painter			1830
IRVINE, John	1805-1888	Painter	1834		

			ASSOC.	ACAD	HON. MEM.
ISRAELS, Joseph	1824-1911	Painter			1887
JARDINE, Sir William	1800-1874	Naturalist			1827
JOHNSTON, F., *P*.R.H.A. Founder of Royal Hibernian Academy.	1761-1829	Architect			1828
JOHNSTONE, George Whitton	1849-1901	Painter	1883	1895	
JOHNSTONE, William Borthwick Treasurer 1850-1868. Interim Librarian 1853-1857.	1804-1868	Painter	1840	1848	
JOSEPH, Samuel	1791-1850	Sculptor		*1826	
KAY, Archibald	1860-	Painter	1916		
KELLY, William	1861-	Architect	1911		
KERR, Henry Wright	1857-	Painter	1893	1909	
KIDD, Joseph Bartholomew	1808-1889	Painter	*1826	†1829-58	
KIDD, William	1796-1863	Painter			1829
KINNEAR, Charles George Hood	1830-1894	Architect	1893		
KINROSS, John	1855-	Architect	1893	1905	
LALAING, Comte Jacques de	1858-	Sculptor and Painter			1914
LANDSEER, Sir Edwin Animal Painter to Her Majesty for Scotland, 18 -1873.	1802-1873	Painter			1866
LAUDER, James Eckford	1811-1869	Painter	1839	1846	
LAUDER, Robert Scott	1803-1869	Painter		†1829	
LAVERY, John Non-Resident Academician since 1901.	1856-	Painter	1892	1896	
LAWRENCE, Sir Thomas, *P*.R.A.	1769-1830	Painter			1830
LAWSON, George A.	1832-1904	Sculptor			1884
LEES, Charles Treasurer 1868-1880.	1800-1880	Painter	1829	†1829	
LEGROS, Alphonse	1837-1911	Painter, Engraver and Sculptor			1911
LEIGHTON, Lord, *P*.R.A.	1830-1896	Painter and Sculptor			1878
LEIPER, William, Hon. Retired 1914.	1839-1916	Architect	1892	1896	

			ASSOC.	ACAD.	HON. MEM.
LEWIS, John Frederick	1805-1876	Painter			1853
LEYDE, Otto Theodor Librarian 1886-1896.	1835-1897	Painter	1870	1880	
LINNELL, John	1792-1882	Painter and Engraver			1871
LINTOTT, Henry	1877-	Painter	1916		
LIZARS, William Home	1788-1859	Engraver and Painter	1826		1834
LOCKHART, William Ewart	1846-1900	Painter	1871	1878	
LORIMER, John Henry	1856-	Painter	1882	1900	
LORIMER, Sir Robert Stodart	1864-	Architect	1903		
MACBETH, Norman	1821-1888	Painter	1870	1880	
MCCULLOCH, Horatio	1805-1867	Painter	1834	1838	
MCDONALD, John Blake	1829-1901	Painter	1862	1877	
MACDONALD, Lawrence	1799-1878	Sculptor		1829-58	1858
MACGEORGE, Wm. Stewart	1861-	Painter	1898	1910	
MACGILLIVRAY, James Pittendrigh	1856-	Sculptor	1892	1901	
MCGREGOR, Robert	1847-	Painter	1882	1889	
MACGREGOR, W. Y.	1855-	Painter	1898		
MCIAN, Mrs. Fanny	1814-1897	Painter			1854
MCIAN, Robert Ranald (or Ronald)	1803-1856	Painter	1852		
MCKAY, William Darling Librarian 1896-1907. Secretary, 1907-	1844-	Painter	1877	1883	
MACKENZIE, Alex. Marshall	1848-	Architect	1893		
MACKENZIE, David Maitland Forfeited Membership in 1832.		Painter	*1826	†1829	
MACKENZIE, Samuel	1785-1847	Painter		†1829	
MACKIE, Charles H.	1862-	Painter	1902		
MACLEAY, Kenneth One of the nine artists who withdrew after the first meeting. Re-elected Associate 1829.	1802-1878	Painter and Miniaturist	*1826 1829	†1829	
MACLEAY, McNeil Resigned.		Painter	1836-48		
MACLISE, Daniel	1806-1870	Painter			1866

			ASSOC.	ACAD.	HON. MEM.
MACNEE, Sir Daniel Fifth President, 1876-1882.	1806-1882	Painter		†1829	
McTaggart, William	1835-1910	Painter	1859	1870	
MacWhirter, John	1839-1911	Painter	1867-82		1882
Marshall, William Calder	1813-1894	Sculptor	1840-61		1861
Martin, John	1789-1854	Painter and Engraver			1829
Melville, Arthur	1858-1904	Painter	1886		
Memes, Dr. (of Ayr). (*Vide* p. 271.)		Painter			1833
Michie, James Coutts	1861-	Painter	1893		
Millais, Sir John Everett, *P*.R.A.	1829-1896	Painter			1866
Miller, James	1860-	Architect	1906		
Miller, William One of the nine artists who withdrew after the first meeting.	1796-1882	Engraver	*1826		1862
Mitchell, John Campbell	1862-	Painter	1904		
Monro, Alexander Binning, or Binning, Alexander Monro Resigned.	1805-1891	Painter			1835-47
Morison, Richard					1841
Morris, James Archibald	1857-	Architect	1916		
Morse, Sam. Finley Breese Inventor of the Morse telegraphic system. President of National Academy of Design, New York.	1791-1872	Painter			1828
Mossman, John	1817-1890	Sculptor			1885
Murray, David	1849-	Painter	1881		
Nasmyth, Alexander	1758-1840	Painter			1832
Nicholson, William Secretary 1826-1830.	1781-1844	Painter		*1826	
Nicol, Erskine, Hon. Retired 1896.	1825-1904	Painter	1855	1859	
Nisbet, Pollok Sinclair	1848-	Painter	1892		
Nisbet, Robert Buchan	1857-	Painter	1893	1902	
Noble, James Campbell	1846-1913	Painter	1879	1892	
Noble, Robert	1857-	Painter	1892	1903	

			ASSOC.	ACAD.	HON. MEM.
OAKES, John Wright	1820-1887	Painter			1883
O'BRIEN, Dermod, *P*.R.H.A.	1865-	Painter			1914
OLDRIEVE, William T. His Majesty's Principal Architect for Scotland. (*Vide* p. cxv.)	1853-	Architect			1914
ORCHARDSON, Sir William Quiller (Birth year 1835 generally given is incorrect.)	1832-1910	Painter			1871
PARK, Patric	1811-1855	Sculptor	1849	1851	
PARKER, Henry Perlee No official record of election as Hon. Mem., but so appears in Cat. of 1829.	1795-1873	Painter			1829
PASCAL, Jean Louis	1837-	Architect			1911
PATERSON, Alexander N.	1862-	Architect and Painter	1911		
PATERSON, James Librarian 1910-	1854-	Painter	1896	1910	
PATON, Sir Joseph Noël Limner to Her Majesty for Scotland, 1865-1901.	1821-1901	Painter	1846	1850	
PATON, Waller Hugh	1828-1895	Painter	1857	1865	
PEDDIE, John Dick, M.P. Secretary 1870-1876.	1824-1891	Architect	1868	1870	
PERIGAL, Arthur Treasurer 1880-1884.	1816-1884	Painter	1841	1868	
PETTIE, John	1839-1893	Painter			1871
PHILLIP, John	1817-1867	Painter			1857
PIRIE, George	1866-	Painter	1913		
PLAYFAIR, William Henry Resigned.	1789-1857	Architect		†1829-45	
PORTSMOUTH, Percy H.	1873-	Sculptor	1906		
POYNTER, Sir Edward John, *P*.R.A.	1836-	Painter			1896
RAEBURN, Sir Henry (*vide* p. 320) President, Associated Society of Artists, Edinburgh, 1812-1813; Edinburgh Exhibition Society, 1813-1816. Limner to His Majesty for Scotland, 1823.	1756-1823	Painter			

			ASSOC.	ACAD.	HON. MEM.
RATTRAY, Wellwood	1849-1902	Painter	1896		
REID, Archibald David	1844-1908	Painter	1892		
REID, SIR GEORGE, Hon. Retired 1903. Seventh President, 1891-1902.	1841-1913	Painter	1870	1877	
REID, George Ogilvy	1851-	Painter	1888	1898	
REID, Robert Payton	1859-	Painter	1896		
RHIND, John Died a few days after election, before signing membership roll.	1828-1892	Sculptor	1892		
RHIND, William Birnie	1853-	Sculptor	1893	1905	
RICHARDSON, Thomas Miles No official record of election as Hon. Mem., but so appears in Cat. of 1829.	1784-1848	Painter			1829
RITCHIE, Alex. Handyside	1804-1870	Sculptor	1846		
ROBERTS, David	1796-1864	Painter			1829
ROBERTSON, Mrs. Christina		Miniature Painter			1829
ROBERTSON, David	1834-	Architect	1893		
ROCHE, Alexander Ignatius	1861-	Painter	1893	1900	
RODIN, Auguste	1840-	Sculptor			1907
ROSS, Joseph Thorburn	1849-1903	Painter	1896		
ROSS, Robert Thorburn	1816-1876	Painter	1852	1869	
SARGENT, John Singer	1856-	Painter			1906
SCOTT, David	1806-1849	Painter		†1829	
SCOTT, Thomas	1854-	Painter	1888	1902	
SCOTT, William Bell	1811-1890	Painter and Engraver			1887
SELBY, Prideaux John	1788-1867	Painter-Naturalist			1827
SHANNAN, Archibald M'Farlane	1850-1915	Sculptor	1902		
SHAW, Richard Norman	1831-1912	Architect			1911
SHEE, Sir Martin Archer, *P*.R.A.	1769-1850	Painter			1830
SHERIFF, John	1816-1844	Painter	1839		
SHIELS, William	1785-1857	Painter		*1826	
SIMSON, George One of the nine artists who withdrew after the first meeting.	1791-1862	Painter	*1826	†1829	

			ASSOC.	ACAD.	HON. MEM.
SIMSON, William One of the nine artists who withdrew after the first meeting.	1800-1847	Painter		*1826 †1829	
SMART, John	1838-1899	Painter	1871	1877	
SMITH, Colvin	1795-1875	Painter		†1829	
SMITH, George	1870-	Painter	1908		
SOANE, Sir John	1753-1837	Architect			1829
SOMERVILLE, Andrew	1808-1834	Painter	1831	1832	
STANFIELD, Clarkson	1793-1867	Painter			1830
STANLEY, Montague	1809-1844	Painter	1838		1835-38
STANTON, Clark	1832-1894	Sculptor and Painter	1862	1885	
STEELL, David George		Painter	1885		
STEELL, Gourlay Animal Painter to Her Majesty for Scotland, *c.* 1873-1894.	1819-1894	Painter	1846	1859	
STEELL, Sir John Sculptor in Ordinary to Her Majesty for Scotland, 1838-1891.	1804-1891	Sculptor		†1829	
STEVENS, John	1793-1868	Painter	*1826	†1829	
STEVENSON, David Watson	1842-1904	Sculptor	1877	1886	
STEVENSON, James	-1844	Painter		*1826	
STEVENSON, William Grant	1849-	Sculptor and Painter	1885	1896	
STEWART, James	1791-1863	Painter and Engraver		†1829-58	1859
SULLY, Thomas	1783-1872	Painter			1827
SYME, John	1795-1861	Painter		*1826	
SYME, Patrick	1774-1845	Painter		*1826	
THOMSON, Rev. John (of Duddingston)	1778-1840	Painter			1830
THOMSON, William John	1771-1845	Painter		†1829	
THORBURN, Robert	1818-1885	Miniaturist and Painter			1857
VALLANCE, William Fleming	1827-1904	Painter	1875	1881	

			ASSOC.	ACAD.	HON. MEM.
WALLS, William	1860-	Painter	1901	1914	
WALTON, Edward Arthur	1860-	Painter	1889	1905	
WATSON, GEORGE First President, 1826-1837. President, Associated Society of Artists, Edinburgh, 1808-1812.	1767-1837	Painter		*1826	
WATSON, JOHN *Vide* Gordon, Sir John Watson.					
WATSON, William Smellie	1796-1874	Painter		*1826	
WATT, George Fiddes	1873-	Painter	1910		
WESTMACOTT, Henry	1799-1872	Sculptor			1830
WHISTLER, James Abbott M'Neill	1834-1903	Painter and Etcher			1902
WILKIE, Sir David Limner for Scotland to George IV., William IV., and Queen Victoria, 1823-1841.	1785-1841	Painter			1832
WILLIAMS, John Francis One of the nine artists who withdrew after the first meeting. Treasurer 1832-1846.	1785-1846	Painter		*1826 †1829	
WILSON, Charles Heath	1809-1882	Architect, Painter and Landscape Gardener 1835-58			
WILSON, James	1795-1856	Zoologist and Painter			1827
WILSON, John ("Jock")	1774-1855	Painter			1827
WINGATE, James Lawton	1846-	Painter	1879	1886	
WINTOUR, John Crawford	1825-1882	Painter	1859		

ADDENDA

Sir W. Fettes Douglas, p. 86: Secretary for some months in 1870, *should read* Secretary for some months during 1869-1870.

James Drummond, p. 90, *add* Librarian 1857-1877.

Charles Martin Hardie, p. 151, *add* Died 1916.

William T. Oldrieve, p. 297, *add* His Majesty's Principal Architect for Scotland.

Samuel F. B. Morse, p. 277 (full name Samuel Finley Breese Morse) *add* An originator of the electric telegraph, *c.* 1837, and inventor of the Morse system.

Works by Academicians Associates and
Hon. Members of

The Royal Scottish Academy

and by Sir Henry Raeburn

exhibited between 1808 and 1916 : in the exhibitions of the Associated Society of Artists, Edinburgh, 1808-1813, of the Edinburgh Exhibition Society, 1814-1816, of the Royal Institution for the Encouragement of the Fine Arts in Scotland, 1821-1822, and 1824-1830, and of the Royal Scottish Academy, 1827-1916, specifying works owned by public galleries and institutions in Great Britain and elsewhere, with the date and manner of their acquisition.

NOTES

In addition to the ninety annual exhibitions, five special exhibitions have been held by the Royal Scottish Academy. The year-dates in heavy type designate these exhibitions:

1831 = Eight works by William Etty, including the five Judith and Holofernes pictures, and Twenty-seven Diploma Works. Opened December.

1863 = Works by Deceased and Living Scottish Artists. October to November.

1880 = Works by Deceased and Living Scottish Artists. October to December.

1885 = Works in Water-colour and Sculptures by Living Artists. July to October.

1887 = Works in Water-colour and Sculptures by Living Artists. July to October.

Consistent with needs of identification, many titles, especially of works in early exhibitions, have been abbreviated. Poetical quotations appear only where works are not otherwise entitled.

In common with all other exhibition catalogues those of the Royal Scottish Academy are not free from errors. Some of these doubtless have remained undetected by the compiler.

It has been found impracticable to obtain the birth and death dates of a few artists.

While every effort has been made to trace and identify exhibited works now in public galleries, institutions, etc., together with the names of donors or bequeathers, completeness is not claimed; nor even in the prevailing conditions of international communication has completeness been a practicable aim. In the case of such works lent to the exhibitions, the name of the lender appears in the entry after the bracketed information, *e.g.* (p. 20):

1880 237 John Stuart Blackie (*Vide* 1876, No. 255). (R.S.A. Collection. Presented by Artist on death of sitter in 1895, as arranged between them in 1884.)
Lent by Professor Blackie.

Index I. contains information not appearing in the entries regarding some lenders, donors, and bequeathers.

The compiler desires to express his cordial thanks to Mr. James L. Caw, Director of the National Galleries of Scotland, for assistance generously given; to Mr. A. H. Millar, LL.D., of the Dundee Gallery; to Mr. Harry Townend, of the Aberdeen Gallery; to Mr. E. Rimbault Dibdin, of the Liverpool Gallery; to Mr. Thomas Rennie, of the Glasgow Gallery; and to other Directors and Curators of Art galleries in Great Britain and Overseas whose help has been indispensable.

CATALOGUE

ADAM, Joseph Denovan **Painter**

Born 1842. Died 1896.

Associate 1884. Academician 1892.

38 *St. Stephen's Road, Shepherd's Bush, London.*

1871 682 A Border Raid.
824 Highland Cattle.
833 Sheep.
1872 23 Autumn.
26 Mill-dam on the Turret, near Crieff.
135 Strathearn : Autumn.

Coldwell Villa, Crieff.

1873 422 Under the Greenwood.
497 After Rain.
518 Mill-dam on the Turret, Perthshire.

64 *George Street, Edinburgh.*

1874 5 The Pet Lamb.
Lent by W. Burns, Esq., Glasgow
225 Breakfast-Time.
Lent by W. Burns, Esq., Glasgow.
343 Interior of a Highland Cattle Shed.
479 Sheep Gathering : November.

121 *Wellington Street, Glasgow, and* 1 *Alva Street, Edinburgh.*

1875 58 Scenting Danger.
78 Punch, Judy and their Daughter Dolly.
Lent by Colin Dunlop, Esq., of Walkinshaw.
387 Noonday Rest.

1 *Alva Street, Edinburgh.*

1876 115 'The verdant ground
Again puts on her robe of cheerful green ;
Again puts forth her flowers, and all around
Smiling, the cheerful face of Spring is seen.'
BRUCE.
204 Autumn in the West Highlands.
485 Highland Calves.
Lent by A. Bannatyne Stewart, Esq., Glasgow
621 Family Pets.
Lent by a Gentleman.
1877 111 Summer.
176 In Clover.
222 Young Highlanders.
318 Within the Fold.

45 *Northumberland Street, Edinburgh.*

1878 127 The Duck Pond.
164 Going to the Autumn Tryst.
179 The Crofter's Byre.
504 On the Way to the Spring Tryst.
1879 128 A Rainy Day.
421 Along the Shore.
1880 69 In the Meadow.
289 A Highland Bull.
312 Crossing the Ford.
374 Crossing the Moor.
1881 76 Disturbed.
761 Cattle in Repose.
951 Startled.
1882 83 Snow Drift.
120 Leaving the Glen.
812 A Mountain Path.
1018 Winter in the Highlands.
1883 315 Suspicion.
521 Sheep-Gathering.
1030 English Meadow : Cattle Reposing.
1884 390 Herding the Kye.
732 Looking for Orders : a Portrait.
735 The Cottar's Daughter.
978 Within the Fold : Water-colour.
1090 Midday in an Orchard.
1885 56 'Nemo me impune lacessit.'
359 Hungry Calves.

Adam, Joseph Denovan—*continued*

859 Under the Hawthorn.
922 'When the Thorn is white with Blossom.'
971 Breakfast-Time.
1081 Gathering the Herd.
1885 121 A Herefordshire Orchard: Spring Blossom.
147 Friendly Advances.
226 Calling the Cattle Home.
312 Feeding the Pigs.
336 'Autumn all in Yellow Clad.'
616 Marguerites and Irises.
1886 59 A Crofter's Byre.
72 A West Highland Shore.
469 A Startled Herd.
576 The Leaders of the Herd.
910 A Herefordshire Homestead.
1101 Springtime in Herefordshire.
12 *Queen Street, Edinburgh.*
1887 135 The Valley of the Teith.
780 A Sunny Day.
854 Calf Love.
867 In the Shade.
1887 37 In Wonderland.
198 Sunshine and Shade.
Craigmill House, Stirling.
1888 433 Evening.
1889 30 Homeward.
292 Leaving the Highlands.
Lent by George Coats, Esq.
370 Sunshine and Shade.
869 On the Stubble.
943 At Doune Tryst.
977 Suspicion.
1890 20 Head of Highland Calf.
100 Enthusiast: Polled Angus.
109 Going to the Winter Tryst.
300 Drove of Highland Cattle going South.
315 Parental Care.
Lent by J. F. Scott, Esq., Newcastle-on-Tyne.
1891 127 Fording a Highland River: Glen Finlas.
Lent by George M'Culloch, Esq., London and Melbourne.
163 Homeward.
319 Spring in an Orchard.
1891-2 8 Evening: Strathspey. (Diploma Work. R.S.A. Collection.)
148 Highland Stots.
287 Sunset: Craigellachie.
369 Highland Interior.
372 Calves.
515 Stirlingshire Orchard.
1893 43 The End of October.
245 Before Sundown.
263 The Beech Wood: October.
310 An Evening in May.
1894 155 Summer: Loch Ard.
349 The Salute of Dawn.
1895 17 A Winter Evening: Craigmill, Stirling.
219 Winter Quarters.
Balkerach, Callander.
1896 61 Summer: Sunshine and Shadow. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
196 On a Moor by the Northern Sea.
276 Sunset after Storm: Loch Vennachar.
315 Balmoral, the Queen's Highland Home. (Kelvingrove Art Gallery, Glasgow: "Balmoral, Autumn." Bought, 1896.)
1897 105 Rob Roy.

ADAM, Patrick William **Painter**

Born 1854.

Associate 1883. Academician 1897.

61 *Great King Street, Edinburgh.*
1872 258 Coast Scene, near Arbroath.
Lent by John Millar, Esq., Q.C.
876 Morning on the Coast.
7 *Young Street, Edinburgh.*
1873 460 Showery.
1016 A Blowy Day.
1061 A Sunny Afternoon.
1063 Summer-time.
1071 Early Spring.
61 *Great King Street, Edinburgh.*
1874 3 Among the Heather.
484 Evening.
672 At Scamadale, Argyleshire.
1875 263 Shore near Fairlie.
501 Port-in-Cross Castle.
772 Harvest-Time.
1876 81 Morning.
89 'Nelly M'Farlane.'

372 Fisherman's Home, Iona.
382 Country Village by Moonlight.
1877 125 The Old Keeper.
365 Alice.
589 Interior of a Cottage, Iona.
Lent by L. G. M'Arthur, Esq., Oban.
1878 192 Etty.
406 The Sisters.
677 Mrs. Schwabe.
Lent by John M'Laren, Esq., Advocate.
1879 97 Miss Smeaton of Coul, Perthshire.
175 Mrs. Hall.
521 The Ballad.
1880 111 Mrs. Maconochie, Gattonside.
117 Mrs. Schwabe.
494 John Allan Maconochie, Esq.
1880 82 Youth.
1881 686 Callum.
1882 461 Alice in Wonderland.
660 Twilight Hour.

12 *Melville Terrace, Edinburgh.*

1883 387 A Summer Morning.
527 At Eventide.
723 Olivia and the Vicar.
1884 27 In Doubt.
40 The Gardener's Daughter.
299 Marguerite.
405 The Maiden's Lament.
475 Ave Maria.
488 The Story.
1885 100 Romeo and Juliet.
127 Studying the Crofters' Commission.
261 La Jeunesse.
510 Esther.
613 Flowers of the Forest.
636 Evening.
1083 Autumn.
1885 663 Near St. Lo, 1875.
685 Jottings: 1, Chester; 2, Whitby; 3, Bakewell; 4, Conway; 5, Dawlish; 6, Haddon.
1886 165 J. M. Gray, Esq.
196 Portrait.
551 Waiting.
810 Summer Morning at Falkland.
1887 134 The Burgomaster's Boy.
247 Hard Times.
341 Come Along.
Lent by Hon. Lord M'Laren.
368 Miss C. P. Ross.

St. Agnes, Meadow Place, Argyle Park Terrace, Edinburgh.

1889 26 A Canal: Venice.
144 St. Reparata, Nice.
201 A Florentine Fruit Shop.
234 A Florentine Book-stall.
511 S. Maria della Salute, Venice.
576 Fondamenta Nuova, Venice.
957 Lausanne.
1890 139 Evening near Venice.
165 A Canal: Venice.
255 Ponte Vecchio, Florence.
260 A Street Corner: Florence.
406 Ducal Palace: Venice. (Aberdeen Art Gallery. Presented by Francis Edmond, LL.D., 1890.)
674 Roofs: Florence.

12 *Melville Terrace, Edinburgh.*

1891 51 Venice: The Piazzetta.
160 Entrance to the Giudecca, Venice.
326 St. Maria della Salute: Festa.
449 The Shrine on the Sea.
1891-2 343 Ponte di Rialto.
478 Vineyard on the Lido, Venice.
658 North Door, Rosslyn Chapel.

Esklee, Rosslyn Castle.

1893 60 On the Esk: Sketch Study.
207 Rosslyn Castle: Sketch Study.
210 Winter Woods.
211 The University.
212 Spring Evening.
1894 13 Our Garden.
34 In the Studio. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1894.)
157 Old China.
222 Edge of the Forest: Winter.
330 Expectation.
1895 35 Yes or No.
160 The Fairy Glen: Early Spring.
215 Spring-time.
429 Christmas Cards. (Mackelvie Art Gallery, Auckland, N.Z. [Not in 1914 Catalogue.] Bought with J. T. Mackelvie Fund, 1895.)
503 The Kirkyard by the Sea.
1896 232 Pont Neuf: Près des Halles aux Vins Au Bord de la Seine.
293 In the Dargle Woods.

Adam, Patrick William—*continued*

436 The Nursery Window.
Lent by Hon. Justice Bewley, Dublin.
1897 53 Autumn.
Lent by A. F. Baker, Esq., Dublin.
167 A Ravine : Winter.
171 Winter Evening in a Wood.
271 Morning. (Diploma Work. R.S.A. Collection.)
1898 276 The Old Clock in the Stairs.
302 Broken Vows.
516 The Wedding Veil.
1899 11 With the Poets.
200 Weir on the Mulcahir, Limerick.
Lent by A. W. Beddon, Esq.
1900 167 November Evening.
Lent by Lady Chalmers.
389 Reflections.
1901 38 Thoughts of the Absent.
49 Frost and Sunlight.
Lent by T. S. Clouston, Esq., M.D.
243 When Evening Falls.
Lent by T. S. Clouston, Esq., M.D.
Ardilea, North Berwick.
1902 15 Helsingfors Harbour, Finland.
448 Early Spring : Enniskerry.
1903 330 The Wedding Dress.
344 Spring.
517 The Hollow Ocean Ridges roaring into Cataracts.
1904 152 Autumn.
269 The Private View.
273 A Highland Glen : October.
1905 157 Luffness Mill : Evening.
283 Winter : Dalmore.
Lent by C. Sommerville, Esq., Dalmore.
516 In the Conservatory.
1906 197 Winter : Sketch Study.
1907 190 The Conservatory.
282 Ave Maria.
1909 128 A Sunny Corner.
244 Home.
456 Memories.
1910 132 Morning at Cannes.
Lent by Captain Armitage, North Berwick.
212 Interior of Long Gallery, Carmichael, Lanarkshire.
250 Interior : Moray Place, Edinburgh.
1911 44 Drawing-room : 37 First Avenue, Hove.
49 Interior : Moray Place.
146 The Parrot's Room.
1912 102 Interior of Drawing-room, Hyndford, North Berwick.
115 The Oval Bedroom, Smeaton Hepburn.
1913 39 Interior of a Drawing-room.
Lent by Alex. Cumming, Esq., M.D., 18 Ainslie Place, Edinburgh.
58 Interior : Piccadilly.
Lent by R. Langton Douglas, Esq.
74 The Studio of F. C. B. Cadell, Esq.
Lent by Patrick J. Ford, Esq., 8 Moray Place, Edinburgh.
1914 122 The Dinner Table.
200 Breakfast in a Studio.
242 Interior : 10 Kensington Palace Gardens.
1915 156 Ante-room to the Studio, Ardilea.
281 The Drawing Room, 27 Drumsheugh Gardens.
Lent by J. R. Findlay, Esq.
387 Interior, The Lodge, North Berwick.
1916 98 Interior, the Signet Library, Edinburgh.
Lent by C. Cook, Esq., W.S.
127 Interior, Hove.
284 Interior of a Drawing-room.

AIKMAN, George
Painter and Engraver
Born 1830. Died 1905.
Associate 1880.

30 *Nicolson Street, Edinburgh.*
1850 167 Edinburgh Castle.
426 A Sketch.
1851 353 Portrait.
1 *Lever Street, Piccadilly, Manchester.*
1853 541 Sketch : The Benediction.
5 *Roxburgh Terrace, Edinburgh.*
1854 129 Edinburgh from Craigleith.
618 Cottages near Manchester.
662 Old Church Tower at Mortlake.
1856 607 Evening : Prestwich, Lancashire.
653 In Cheshire.
655 A Spanish Bullfighter Dressing.
1 *Buccleuch Street, Edinburgh.*
1857 169 The Oldest Inhabitant.
485 In Dunham Park, Cheshire.
586 Warriston Pond.
644 Pillory at Waltham, Essex.

29 *North Bridge, Edinburgh.*
1858 161 Portrait.
608 Aon do Chlann-Mhoireaich.
666 Old John.
710 Dunham Massey, Cheshire.
1859 23 The Evening Hour.
88 Portrait.
368 A Young Virtuoso.
442 A Bypath : Autumn.
530 Niddrie Burn.
1860 381 Cottages at Low-wood, Windermere.
542 On the Gareloch.
743 Farm Yard : Brough.
777 Neston Grange.
1861 580 Coming Home with the Peats.
629 Fast Castle, Berwickshire.
638 Mr. H. Flockhart.
1862 199 Well at Barncluith.
510 Coast Bit.
700 Sketch : A Gun Detachment of No. 1 Battery.
810 Bits of the Past and Present.
1863 44 The Cloister Door.
61 The Friars' Pets.
408 Waiting for Somebody.
419 Evening on the Clyde.
764 In the Woods.
1864 97 On the West Coast.
499 A Man-at-Arms.
552 The Alarmed Recusant.
1865 54 Portrait.
338 A' Miserable.
518 Sketch at Granton.
1866 27 Waiting for the Tide.
428 Hay Making.
602 An Old Fisherman.
1867 197 A Royalist.
372 A Scribe.
728 On the Outlook.
777 An Old Ballad.
1868 199 First at the Meeting Place.
421 News from the Hiding Place, 1745.
923 Kindling Wood.
1869 245 The Two Gobbos : 'Merchant of Venice.'
360 Shooting on the Braids.
731 Part of the Forest : 'As You Like It.'
814 Dunolly Castle.
833 Letters.
1870 174 A Holy Friar.
287 A Check.
317 Nelly's Washing Day.
389 Mosstrooper.
655 Little Nelly : a Sketch.
Lent by J. M. Gow, Esq.
1871 160 Hamilton of Bothwellhaugh : Linlithgow, 23rd January, 1570.
207 The Road Home from the Peat Moss.
235 On the Beach.
Lent by A. Muirhead, Esq.
1872 25 Bringing up the Rear (Moonrise) on the Borders.
615 Summer Morning : Waiting for Boats.
684 A Gloomy Day : Dunbar.

64 *George Street, Edinburgh.*
1873 336 The Haunted Tomb.
507 Drove Road o'er Hills to Glenorchy.
835 Old Scottish Mint, Linlithgow.
870 Fall on the River Lochay.
984 Highland Interior.
1874 268 For the Good of the Church.
313 An Old Story.
319 Up by Lochaber.
387 A Curtain of Mist in Glenlochy.
488 Going for Bait.
612 Peat Moss at Bridge of Michael.

51 *York Place, Edinburgh.*
1875 129 At Sannox, Arran.
136 A Question of Orthodoxy.
294 The Convent Barber.
360 An Interesting Story.
484 At Sannox, Arran.
566 Fall on theTummel.
1876 34 Simplicity.
127 Edge of the Corn : Glenisla.
297 The Meadow Path.
437 Beginning Harvest.
713 A Highland Stream.
1877 26 Hayfield.
Lent by W. Braid, Esq.
54 Towards Evening : Wet Ground.
546 With Care.
590 An Afflicted Brother.
Lent by J. Aitchison, Esq.
610 Late in October.
1878 12 Mendicant Friars.
104 Kelp Burning : Iona.
138 Scotch Firs.
731 Peat Lands : Mull.

Aikman, George—*continued*

1879 91 The Widow's Harvest.
470 A Summer Day.
567 Waiting for My Lord.
676 An Autumn Flood.
730 A Deep Ravine.

6 *North Charlotte Street, Edinburgh.*

1880 80 Stragglers after the Battle.
101 Barley Field.
361 A Young West-Highlander.
408 A Cup-Bearer.
726 A Stranger in these Parts.
1054 On Bray Head, Dublin Bay.
1880 90 Scotch Firs.
Lent by T. G. Taylor, Esq.
509 The Convent Barbers.
Lent by R. Clark, Esq.
1881 23 Launching the Coble: Coast of Northumberland.
Lent by J. Richards, Esq., of Olton.
386 On the Tyne, near Hexham.
Lent by J. A. Wenley, Esq.
478 The Lost Fish.
577 After the Battle
693 Birches in Cannock Chase.
1882 68 'Slowly along the Fallow Lea.'
156 Machar Bay, Iona.
219 MacDonald's Boats.
256 'Gentle Waves just kissed the Shore.'
269 Coming Storm: across the Moor.
370 Sheep.
1883 42 Out of the Dark Wood of St. Fort.
265 Timber Clearing: St. Fort.
271 Lock on the Avon, near Stratford.
352 By the Edge of the Wood.
390 Tents Muir.
1884 53 A Flood of Light at Sundown.
94 St. Andrews Pier.
364 Frosty Morning.
383 An Old Stronghold of the Percys.
553 Breezy Afternoon.
811 Leuchars Church.
1885 52 Disturbing the Peace.
81 Une Halte.
92 My Love has gone to Sea.
259 Autumn and Winter.
337 Autumn: Glenlyon.
372 The Last of the Wood.
785 Thinning the Plants.

23 *Buccleuch Place, Edinburgh.*

1885 248 Labor et Amor.
344 Sheep and Lambs.
443 Across the Common.
462 Sheep.
505 Wellington Monument.
518 Ewe and Lamb.
902 Warkworth Castle: etching.
903 In Glen Lyon: etching.
914 Fugitives, Glencoe: etching from the picture by J. Hamilton.
905 A Question of Orthodoxy: Charcoal.
989 Portrait: Private Plate.
1886 81 A Crofter's Hayfield.
293 Cottars' Crofts.
327 A Quiet Afternoon: Glenfinlas.
453 Harvesting.
545 Ben Venue from above Duncraggan.
735 A Misty Morning: Duncraggan.
1887 10 A Border Stronghold.
175 'The Till by Twisel Bridge.'
257 A Tiny Customer.
277 Friends at Rest.
462 After Culloden.
590 An Only Lassie.
1887 127 Learning her Steps.
195 Dreamers.
260 Feeding Sheep.
338 Corn by the Sea.
675 The late J. Hay, Esq.: after Sir D. Macnee, *P.*R.S.A.
680 Jeannie Morrison: after H. Cameron, R.S.A.
689 The Combat: after Etty.
697 A Tiny Customer: Original Etching.
711 Towards Evening: ,, ,,
746 Border Stronghold: ,, ,,
1888 44 Hard Frost.
97 Warkworth Castle.
165 Mambeg, on the Gareloch.
678 A Mind-Worker.
837 A Corner Patch: Towards Evening.
1889 61 At the Ferry Pier, Cumbrae.
215 Potato-Lifting.
284 Arran Hills, from the Cumbrae.
359 Trespassers.
806 Carlyle in his Study: Etching.
1890 21 Twins.
199 Tewkesbury.
295 Curdworth Greave.

309 Hampton in Arden.
687 Coleshill, Warwickshire.
Lent by D. F. Lowe, Esq., Edinburgh.
718 Cove, Berwickshire.
1891 98 'Wild showers of sleet swept the glen
When the chief to his grave was borne.'
322 The Close of a Winter's Day.
377 Sir Walter Scott's Cottage, Lasswade.
425 Late in October: Innervoullin Firs.
450 In a Dilemma.
517 Fanny Kemble: Etching.
831 Middleton Elms, near Tamworth.
38 *North Frederick Street, Edinburgh.*
1891-2 57 On Guard.
326 Portrait.
359 Disturbing the Peace.
468 Glencloy, Arran.
588 Sir Douglas Maclagan. Etching after Portrait by Sir George Reid, *P.*R.S.A.
597 Golfing Greens. Etchings after Drawings in Water-Colour by John Smart, R.S.A.: 1, Stirling; 2, Leith; 3, St. Andrews; 4, Troon.
8 *Forth Street, Edinburgh.*
1893 168 Strathyre Burn.
247 Middleton Mere, near Tamworth.
313 Benvorlich, from Glen Ample.
360 Norham Castle: Etching.
361 Dr. Matheson: after J. Hamilton, A.R.S.A.
1894 78 Across the Bents: Hauxley, Northumberland.
322 Waiting for the Squire.
331 Playing a Stimie.
377 Burns: after Alexander Nasmyth.
387 Dr. Thornton, Town-Clerk of Dundee: after W. Q. Orchardson, R.A.
1895 64 A Priest.
336 A Warm Day: Kingskettle.
337 Study.
440 Etching: Col. Wauchope, after Sir George Reid, *P.*R.S.A.
447 Mezzotint: after Romney.
10 *Forth Street, Edinburgh.*
1896 116 Benvenue, Loch Achray.
129 D. Murphy, Esq.
227 When the Kye Comes Hame.
342 Towards Evening.
414 Noontide.
1897 86 Morning Mists on Ben Venue.
493 Drove Road in Glenorchy.
494 Warkworth Castle: Original Mezzotint.
508 Portrait: after J. Guthrie, R.S.A.
22 *Scotland Street, Edinburgh.*
1898 68 Feeding Sheep.
224 Strangers in these Parts.
350 On the Earn.
540 Argumentum ad Judicium.
599 Etching.
10 *Forth Street, Edinburgh.*
1899 28 Rouge et Noir.
84 The Tay from Newburgh.
145 The Susan of Berwick.
157 Neidpath Castle.
343 The Doctor: Drumtochty.
1900 148 Le Chapeau.
191 Tarbert, Lochfyne.
334 Warkworth Castle.
660 Edgehill Common, Warwickshire.
771 I Care nae to Spin.
1901 26 A Highland River.
407 A Flood of Light at Sundown.
701 Terrace, Haddon Hall.
713 Maxtoke, Warwickshire.
730 Berwick Pier.
1902 87 The Haven under the Hill, Dunure.
168 Dunure Castle, Ayrshire.
176 Waiting: Linlithgow, 1570.
229 Border Reivers.
431 Portrait.
1903 138 Loch Lubnaig.
199 The Garry at Struan.
355 A Stronghold of the Wolf of Badenoch.
1904 29 Robin Hood's Bay, Yorks.
52 Loch Lubnaig: October.
210 Harvest, Strathyre: October.
1905 90 Along the Downs.
100 Hard Feeding.
511 The Garry at Struan.

ALEXANDER, Edwin J. **Painter**

Born 1870.

Associate 1902.

Canaan Grove, Morningside.
1887 68 A Sketch of a Collie.

Alexander, Edwin J.—*continued*

Craiglockhart, Slateford.

1887 54 Study of a Collie.
629 A Sketch.

Craiglockhart Road, Slateford.

1888 95 Surly Sitters.
1889 4 Sleepy Heads: a Tangier Sketch.
464 Partridges.
1890 535 Weeds.
543 The Gullane Road.
607 Rab.
1891 846 A Lapwing.
1891-2 621 Tawny Vulture.
659 The Waterside.
746 Pigeons.
Lent by Mrs. Martin, London.

Craiglockhart Terrace, Slateford.

1893 434 A Hen.
Lent by R. A. Lyle, Esq., Greenock.
482 A Sketch in the Desert of Egypt.

Hailes Cottage, Slateford.

1894 405 The Gamekeeper's Pony.
1895 530 Turtle Doves.
Lent by A. O. Riddell, Esq., Slateford.
560 A Group in the Market-place, Egypt.
Lent by A. F. Roberts, Esq., Selkirk.
564 Old Age. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1895.)
1897 628 A White Camel: a Study. (Scottish Modern Arts Association. Bought, 1912.)
Lent by John Bell, Esq., Kilmacolm.
1898 719 Spring.
1899 552 A Flight of Gulls.
555 Cloud and Distance.
1900 644 A Study.
Lent by J. Lindsay, Esq., Edinburgh.
727 Sheep Feeding.
1902 321 Laddie.
Lent by H. MacGregor, Esq., Woodlands, Peebles.
604 The Dee Sands.
677 Study.
736 Study.
1903 37 In November.
45 Sheep Feeding: Spring Time.
482 A Turlam Stag.
1904 87 A Wasps' Nest.
538 October.

Shepherd House, Inveresk.

1905 73 Buffalo Bill's Cossacks.
83 The Eye of the Wilderness.
101 At the River Mouth.
1906 83 Mallard.
91 Blackcock. (Bradford Art Gallery. Bought, 1907.)
1907 72 Tottie, Toy and Toddles.
Lent by Mrs. MacDougall of Sonachan.
93 Falcons and Trophy.
1908 72 The Lammermuirs.
115 Great Tit. (Scottish Modern Arts Association. Presented by the Lord Carmichael, 1908.)
1909 25 Siesta.
108 Cobweb.
116 Poppy Heads.

Links Lodge, Musselburgh.

1910 110 Swallows' Nest.
111 Iona and the Ross of Mull.
1911 327 Jenny Wren.
Lent by David Galloway, Esq., 4 Springfield, Dundee.
362 A March Morning.
382 The Roadside.
1912 453 Storehouses.
1913 342 The Flow.
350 Frog.
384 A Quiet Corner.
1914 516 A Sketch in Majorca.
519 The Old Crate.
524 Gullane Sands: Evening.
1915 448 Red Admiral.
454 The Grasshopper.
485 Mor.
537 Return to the Tents.
1916 427 An Egyptian Buffalo.
430 The Syrian Camp.

ALEXANDER, Robert L. **Painter**

Born 1840.

Associate 1878. Academician 1888.

89 *George Street, Edinburgh.*

1868 805 Head of a Terrier.
885 Head of a Horse.

13 *Bell Place, Edinburgh.*

1869 121 Stable Companions.
148 Pride and Humility.

183 Head of an Otter Hound.
417 Sketch from Nature.
501 Ayrshire Cattle.
577 Jessie.
Lent by Charles Moxon, Esq.
1870 436 Interior of a Stable.
1871 453 A Portrait from Life.
582 The Crook and Plaid.
1872 102 Waiting and Watching.

Blackhall, near Edinburgh.
1873 98 Maternal Care.
1874 222 Bob.
Lent by Dr. John Brown.
399 A Suspicious Dog.
Lent by Capt. Charles Lodder, R.N.
462 Moonstone: an old Favourite.
Lent by A. H. Houldsworth, Esq.
1875 70 Portrait of a Favourite.
Lent by Colonel M'Barnet.
342 A Family Group.
Lent by H. S. James, Esq., Martnaham.
483 Portrait of Ruby.
Lent by James Houldsworth, Esq., Coltness.
493 Rabbit Fanciers.
Lent by Edward Martin, Esq., Brae Head.
651 The Players: Behind the Curtain.
Lent by Gilbert Mitchell Innes, Esq.
1876 291 Clyde: Study for a Picture.
424 The Keeper of the Keys.
Lent by C. Moxon, Esq., Edinburgh.
628 Surprise, Percy, and Tormentor.
Lent by C. J. Cunningham, Esq., Kelso.
1877 80 Collie and Puppies.
Lent by Edward Martin, Esq., Brae Head.
389 Highland Twins: a Sketch.
Lent by H. S. James, Esq., of Martnaham.
471 Highland Society's First Prize Stallion, Disraeli.

Cramond, Edinburgh.
1878 103 Mares and Foals.
325 Orphans.
Lent by Donald M'Donald, Esq., of Greenock.

Plewlands, Morningside.
1879 140 Waiting for Hire.
212 Childe Harold, a celebrated Trotting Horse.
255 My House is my Castle.
Lent by Alexander Aitken, Esq.
346 In Barncleuth.
417 Milking-Time.

Plewlands House, Morningside.
1880 198 A Hielan' Kitchen.
237 Sporting Companions.
299 Canister.
Lent by James Turnbull, Esq., Saint Colme, Fife.
329 A Shepherd's Cradle.
Lent by Mrs. Aitken, Helensburgh.
1881 119 Hunting Friends.
Lent by Sir Arthur Halkett, Bart.
230 Pointer and Puppies.
Lent by Henry Mason, Esq., Bankfield, Bingley.

Greenbank, Lothian Burn.
1882 230 Favourites at St. Colme.
Lent by James Turnbull, Esq., Saint Colme.
358 Pointers.
Lent by J. J. Pollock, Esq., Auchinden.
425 In the Highlands: Evening.
874 A Dead Fawn.
Lent by William M'Taggart, Esq., R.S.A.
1883 293 Grim.
467 More Free than Welcome.
1884 209 Hunters.
244 China: a Royal Pekin Terrier.
347 Clydesdale Mare and Foal: Portraits.

Canaan Grove, Morningside.
1885 85 A Sketch.
191 Lapwing.
331 A Portrait.
420 The Evening Meal.
1885 232 A Sketch.
377 Head of a Terrier.
1886 83 A Favourite Roadster.
154 Burns's Cottage in 1886.
217 Are they Friends or not?
221 Taffie, a Favourite Cob.
305 Wat and Wearie. (Diploma Work. R.S.A. Collection.)
364 A Group of Favourites.
553 A Thoroughbred Pony and Foal.
1887 151 The Happy Mother.

Alexander, Robert L.—*continued*

366 The M'Neilazi, a prize Clydesdale Stallion.
591 The Sportsman's Friends.

Craiglockhart, Slateford.

1887 278 Sketch of a Donkey : Tangier.
Lent by P. M. Dott, Esq.

Craiglockhart Road, Slateford.

1888 233 Three Favourite Hunters.
313 Two Mothers.
1889 251 An Old Favourite Hunter.
276 Hoar-Frost : a Sketch.
316 A Tangier Sketch.
407 Silver King : a Favourite Horse.

Craiglockhart Terrace, Slateford.

1890 159 In the Soke, Tangier : a Sketch.
Lent by J. L. Wingate, Esq., R.S.A.
205 Favourite Mares and Foals.
Lent by His Grace the Duke of Portland.
389 Setters : Gordon and Laverock.
405 Why Not : a celebrated Steeplechase Horse.
Lent by C. J. Cunningham, Esq., Woodin, Kelso.
1891 183 Lady Di : a Portrait.
227 Favourites at Redford.
1891-2 273 An Old Favourite.
784 The Finish of the Course.
1893 94 Watching and Waiting.
190 A Favourite Horse.

Hailes Cottage, Slateford.

1894 207 Charlie : a Portrait.
232 An Old Crofter.
270 The Warreners.
1895 231 Interior of Kitchen, Burns's Cottage : a Sketch.
272 A Favourite Hunting Mare.
Lent by William Younger, Esq., Edinburgh.
305 A Sketch of the Auld Brig o' Doon.
1896 21 Portrait of a celebrated Arabian.
Lent by Colonel A. Grim Thomson, Inniskilling Dragoons.
47 Portrait of an Old Favourite.
Lent by Sir Thomas Gibson Carmichael, Castle Craig, Dolphinton.
235 Entrance to a Highland Glen.
269 Welsh Hounds.
1897 258 Bavelaw Witch : a Thoroughbred Mare and Foal.
1898 137 Portrait of a Favourite Hunter.
Lent by Robert Usher, Esq.
1899 158 Sleepy Friends : finished Study for a large Picture.
Lent by James Wilson, Esq., Edinburgh.
231 Dog and Cat Life.
1900 282 'Barman of Kippen.'
300 Roseleaf, by Lionel, Bandoline.
1901 371 A Connoisseur.
472 Drowsy Cronies.
Lent by Robert Usher, Esq., 10 Grosvenor Crescent.
1902 171 Kildare : a Favourite Horse.
178 Hunter and Hound.
230 Ahmed : a pure-bred Arab.
1903 285 A Canny Scot.
321 A Hall Trophy.
1904 62 A Sketch.
406 A Shetland Pony Stallion.
1905 351 The Ingle at E'en.
1906 191 Coy Lass.
196 Sketch Study : Galloper, a noted Beagle.
446 Old English Kitchen : a Sketch.
1907 58 A Sketch.
304 The Fleecy Flock to View.
499 Favourites at Earlshall.
1908 256 Pets at Mackerstoun.
Lent by Frank J. Usher, Esq.
1909 254 The Master's Coat.
285 A Sketch.
1910 125 A Noted Polo Pony : a Portrait.
232 Auld Freens. (Scottish Modern Arts Association. Bought, 1910.)
1911 16 Listen : a Sketch.
46 Hielan' Shelter.
1912 301 On the Outlook.
305 Waiting for Hire : sketched at Clapham Common.
1913 241 Archie : a Sketch.
Lent by R. Gemmel Hutchison, Esq., R.S.A.
272 Ahmed.
276 The Leisure Hour.
1914 272 A Sketch.
338 A Sour Sitter.
496 A Sketch Study of a Kitchen in Sussex.
1915 210 Harkaway.
1916 231 Sketch of an Old Highland Garron.
257 Study of an Old Friend.

ALISON, David **Painter**

Born 1882.

Associate 1916.

The Croft, Dysart, Fife.

1906 275 Alison, Daughter of Henry F. Wyse, Esq.

439 Study in Grey.

1907 143 Helen, Daughter of Thomas Swan, Esq., Kirkcaldy.

1908 520 In Fairy Land.

24 *Shandwick Place, Edinburgh.*

1909 325 Mrs. J. T. Ewen, Aberdeen.

464 The Edge of the Moor

1910 146 Miss Wilson, Daughter of William Wilson, Esq., Kirkcaldy.

289 The Sisters.

54 *Shandwick Place, Edinburgh.*

1911 10 May, Daughter of David Symons, Esq., Aberdeen.

202 The Fortune-Teller.

1912 39 John Spence Smith, Esq., Edinburgh.
Lent by John Spence Smith, Esq.

62 Miss Winnie G. Burnett, Edinburgh.

175 Miss Mary Bearsley, Old Meldrum, Aberdeenshire.

1913 26 Miss Mary Bearsley, Old Meldrum.

258 T. S. Thomson, Esq.
Lent by T. S. Thomson, Esq., Edinburgh.

528 The Bather: Crayon Study.

11 *Melville Place, Edinburgh.*

1914 287 Col. W. Pollok Morris, of Craig, Kilmarnock.
Lent by Col. W. Pollok Morris.

299 T. S. Thomson, Esq.
Lent by T. S. Thomson, Esq., Edinburgh.

384 Mrs. David Alison.

1915 105 Mrs. William Lilburn.
Lent by Hugh Reid, Esq., D.L., Glasgow.

158 Henry W. Laing, Esq., M.D.: Presentation Portrait.

1916 141 Brigadier-General Horace Kays.

355 Chrysanthemums.

382 Mrs. Keith Dunn.
Lent by Brig.-Gen. Horace Kays, Edinburgh.

612 Study.

ALLAN, Sir William **Painter**

Born 1782. Died 1850.

Academician 1829 (Hope and Cockburn Award).

Limner to Her Majesty for Scotland 1841-50.

SECOND PRESIDENT 1837-50.

EDINBURGH EXHIBITION SOCIETY.

Petersburgh (St. Petersburg?).

1814 42 Portrait of Himself in the Costume of a Circassian, painted at Toulizen, 1813.

47 Don Cossacks conducting French Prisoners to a Russian Camp, with a Russian Village on fire in the distance.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

19 *Parliament Square, Edinburgh.*

1821 131 Mrs. Liston.

141 Tartar Banditti dividing Spoil. (Natl. Gallery. Robert Vernon Gift, 1847. Lent to Dundee Art Gallery, 1884.)

156 A Polish Chief.

158 Mr. James Russell, as Launcelot Gobbo in the Merchant of Venice.

1822 208 Portrait of an Officer of the 18th Hussars.

8 *Scotland Street, Edinburgh.*

1826 37 John Knox admonishing Mary Queen of Scots on the day when her intention to marry Darnley had been made public.

1827 14 Lord Patrick Lindesay of the Byres and Lord William Ruthven compelling Mary Queen of Scots to sign her Abdication in the Castle of Lochleven. (For engraving after picture, *vide* James Stewart, 1828, No. 213.)
Lent by N. G. Phillips, Esq.

32 Auld Robin Gray.
Lent by Sir Archibald Campbell, Bart.

1829 31 A finished Sketch of the Death of the Regent Murray.
(Picture owned by the Duke of Bedford.)

99 Scene from the Gentle Shepherd.

Allan, Sir William—*continued*

SCOTTISH ACADEMY.

8 *Scotland Street, Edinburgh.*

1830 136 The Prophet Jonah.

1832 108 Lord Byron reposing in the House of a Turkish Fisherman, after having swum across the Hellespont.

1833 89 The Fair Maid of Perth, St. Valentine's Morning.

1834 72 The Murder of David Rizzio.

231 Lord Castlereagh in the costume of a Circassian Prince, in which character his lordship appeared at the Bachelors' Fancy Ball given at Edinburgh, 1824.

1836 54 The Moorish Love Letter.

1837 6 A Water-Mill, near Dunblane.

1838 125 Whittington and his Cat.

426 Modelled Sketch of Sir Walter Scott and his Dog. (*Vide* **1863,** No. 178.)

ROYAL SCOTTISH ACADEMY.

1839 50 Slave Market, Constantinople.

82 Hon. Mrs. Trotter of Ballindean and her Son.

118 Captain Trotter of Ballindean, late of the 17th Lancers.

233 Miss Allan.

243 Charles Kean, Esq., as Hamlet.

1840 140 Heroism and Humanity: an Incident in the life of Robert the Bruce. (Kelvingrove Art Gallery, Glasgow. Presented by W. S. Steel, 1909.)

72 *Great King Street, Edinburgh.*

1841 26 The Orphan and his Bird.

44 George Heriot relieving the Widow and the Fatherless.

57 The Sentinel.

123 The Regent Murray shot by Hamilton of Bothwellhaugh: finished Sketch.

188 The Fatal Skirmish: a Moorish Girl bewailing the Fate of her Lover.

1842 42 The Stolen Child Recovered. (Aberdeen Art Gallery. Presented by Mrs. Agnes Allan, 1915.)

1843 141 The Battle of Preston Pans, 1745.

1844 14 Mr. Murray of the Theatre Royal in the character of Dominique the Deserter.

55 The Duke of Wellington: *en route* to Quatre Bras.

117 A Circassian Chief.

221 Mr. John Robertson, late teacher, and presently house governor of James Gillespie's Hospital, presented by his old pupils, as a mark of their esteem.

1845 1 Mirza Mohun Lal, Persian Secretary to the British Mission at Cabool, and who had previously accompanied Sir Alexander Burnes on his journey to Bokhara.

50 The Battle of Prestonpans, 21st September, 1745: finished Sketch.

159 Hawthornden: the Royal Visit, 14th September, 1842.
Lent by Sir James Walker Drummond, Bart.

1846 5 The Minstrel of the Scottish Border.

34 Morning: Circassians on the Watch.

78 Early Winter: Valley of Strachur, Argyleshire.

1847 277 The Departure: Scene in Circassia.

391 Commodore Nelson Boarding the San Nicolas at the Battle of St. Vincent, February 14th, 1797. (The Admiralty, London.)

1848 26 Leaving Home: a Scene in the Highlands.

132 The Gathering of the Clans, 1745.

285 The Battle of Waterloo, 18th June, 1815, 8 o'clock p.m.

1849 110 Sunday Morning: Strachur, Argyleshire.

138 Incident in the Life of the Duke of Wellington.

149 Incident in the Life of Napoleon.

185 Portrait.

1850 50 The Cup found in Benjamin's Sack.

1863 121 Mill of Keir.
Lent by J. M. Melville, Esq.

178 Sir Walter Scott in his Study at Abbotsford. (Last portrait for which Scott sat. Engraved by John Burnet. *Vide* 1838, No. 426. National Portrait Gallery. Bought, 1871.)
Lent by Robert Nasmyth, Esq.

184 Burns composing the Cottar's Saturday Night.
Lent by Robert Nasmyth, Esq.

245 Death of Colonel Gardiner at Prestonpans.
Lent by W. H. Macfarlane, Esq.
1880 115 After the Battle.
Lent by Sir Daniel Macnee, *P.R.S.A.*
215 *En route* to Quatre Bras.
Lent by Charles Jenner, Esq.
229 Sketch for Slave-Market.
Lent by Dr. Maclagan.
230 Original Sketch for Battle of Waterloo.
Lent by Charles Jenner, Esq.
262 The Toll House.
Lent by Wm. Fettes Douglas, R.S.A.
275 Sir Walter Scott.
Lent by A. S. Kinnear, Esq., Edinburgh.
312 Leaving the Manse.
Lent by Charles Jenner, Esq.
493 Circassian Chief.
Lent by Charles Jenner, Esq.

ALMA-TADEMA, Sir Lawrence — Painter

Born 1836. Died 1912.

Hon. Member 1877.

1a *King Street, St. James' Square, London.*
1872 260 The First Reproach. ('Reproaches,' *Opus* xcviii., 1872.)
Townshend House, Regent's Park, London.
1875 224 Cleopatra. (*Opus* cxlvi., 1875.)
1876 339 'Miss Elizabeth.' (Miss Thackeray's "Elizabeth," *Opus* cliv., 1875.)
795 Autumn: Water-colour. (*Opus* cxxviii., 1874.) (Walker Art Gallery, Liverpool. Bought, 1912.)
Lent by Andrew Maxwell, Esq., Glasgow.
1878 112 A Widow. (*Opus* xcix., 1872.)
1879 332 After the Audience. (*Opus* cxcvi., 1879.)
1883 401 Portrait.
1884 193 In the Tepidarium. (*Opus* ccxxix., 1881.)
194 The Torch Dance. (*Opus* ccxxii., 1881.)
17 *Grove End Road, St. John's Wood, London.*
1889 479 My Doctor. (*Opus* cclxviii., 1885.)
1891 272 E. A. Waterlow, Esq., A.R.A. (*Opus* ccc., 1889.)
1891-2 103 An Audience with Agrippa. (*Opus* clxi., 1876.)
Lent by T. J. S. Roberts, Esq., Torwoodlee, Galashiels.
341 Portrait of Paderewski. (*Opus* cccxi., 1891.)
1896 301 Mrs. (Roland) Hill and Her Children. (*Opus* cccxxx., 1895.)
1899 136 Family Group. (*Opus* cccxxxvii., 1896.)
34 *Grove End Road, St. John's Wood, London.*
1911 75 A Pomona Festival. (*Opus* cxcviii., 1879.)
Lent by Sir Carl Meyer, 10 Stratton Street, Piccadilly, London.
1913 76 A Picture Gallery. (*Opus* cxxvi., 1874.)
Lent by Messrs. Vicars Brothers, 12 Old Bond Street, London, W.
270 Maurice Sons, Esq. (*Opus* cccxl., 1896.)
Lent by Maurice Sons, Esq., 181 Portsdown Road, Maida Vale, London.

ANDERSON, Robert — Painter

Born 1842. Died 1885.

Associate 1879.

4 *Montague Street, Edinburgh.*
1869 914 Granny's Fireside.
1870 137 Sketch on the Beach: Storm Clearing.
1871 865 An Irish Cabin in Connemara.
20 *Millerfield Place, Edinburgh.*
1873 840 Ethie Haven, near Montrose.
975 The Red Head: Coast of Forfarshire.
1874 768 Salmon Fishers: Lunan Bay.
1040 The Fishing Harbour of Auchmithie.
1875 717 Fishing-Boats on the Beach.
804 Fisher Folks of Auchmithie.
948 The Incoming Tide.
1876 794 Fishing: a Salmon Net.
967 An Old Threshing Mill: Forfarshire.
986 A Highland Interior.
1077 Study of a Fisherman: Redding the Line.
1877 742 Fisher Boys of Auchmithie.
751 Old Meal Mill, Arbirlot.

Anderson, Robert—*continued*

833 An Old Fisherman of Ferryden.
987 Crab-Fishers.
1011 At the Helm.
Albert Studios, Shandwick Place, Edinburgh.
1878 840 The Young Navigators.
906 The Harbour of Burnmouth.
976 Partan Ha', Burnmouth.
1059 Mending his Creel.
1879 863 Donkey Cart on the Sands.
989 Return of the Salmon Coble.
1028 Milking-Time.
1051 Harvest-Time: the First Stack.
1880 824 The Fisherman's Return.
Lent by G. W. Agnew, Esq., London.
881 Bait-Gatherers.
Lent by Hugh Blaik, Esq., Leith.
1051 A Herring Catch.
1084 Hauling the Line.
Lent by G. W. Agnew, Esq., London.
1095 Deep-Sea Fishers.
1118 A Momentous Question.
1880 417 Harvest-Time: the First Stack.
Lent by T. S. Aitchison, Esq.
477 Old Scotch Interior.
16 *East Claremont Street, Edinburgh.*
1881 787 A Rabbit Warren.
802 Fish Auction on the Beach of Zandvoort.
Lent by G. W. Agnew, Esq., London.
826 The Fisherman's Pipe.
874 Dutch Fishing Boats: Zandvoort.
Lent by G. W. Agnew, Esq., London.
988 Curlers: Duddingston Loch.
Lent by Wm. Paterson, Esq., Edinburgh.
6 *Shandwick Place, Edinburgh.*
1882 823 Fisher Children of Zandvoort.
Lent by Hugh Blaik, Esq., Leith.
833 Leaving for the Fishing-Ground.
Lent by T. Agnew, Esq., London.
985 Autumn on the Tweed.
Lent by T. Agnew, Esq.
1017 On the Watch.
1028 A Gipsy Encampment, West Loch, Tarbert.
2 *Hill Street, Edinburgh.*
1883 895 Puerta de San Miguel: Cathedral of Seville.
930 Gipsy Peasants: Seville.
1043 The Evening Tide.
1056 Entrance Gate to Convent of San Pablo, Seville, First Seat of the Inquisition.
1092 The Missing Boats.
1884 435 The Harbour Bar.
956 Wanderers: Brittany.
1037 A Breton Beggar.
1052 Herring-Fishers at Sea.
1079 Playmates.
1113 A Roadside: South of France.
1885 206 An Easterly Gale: Wick.
877 A Farmyard in Harvest-Time.
896 Harvest Reapers.
1049 The Herring Fleet of Wick entering the Harbour.
1069 Wick Harbour in the Herring Season.
1885 30 Fisher Girls at Play.
146 Baiting the Line.
187 Near the Nest, on the Tweed.
189 Fisher Children at Play: East Haven, Carnoustie.
233 The Crab-Fisher.
267 An Old Pilot.
305 Autumn Evening: Lunan, Forfarshire.
360 Fishing-Boats at Sea.
413 Harbour Scene.
564 A Harvest Field.
707 Harvest Field: Forfarshire.
990 At Lunan, Forfarshire.

ANDERSON, Sir Robert Rowand
Architect

Born 1834.

Associate 1876-83. Hon. Member 1896.

8 *Dundas Street, Edinburgh.*
1860 593 Town-Hall in Twelfth Century: St. Antonin, France.
611 Palazzo Pubblico, Perugia: Front facing the Cathedral.
735 Design for a Fountain.
21 *Lothian Street, Edinburgh.*
1865 217 Interior of a Cottage: Ethie, Forfarshire.
16 *Comely Bank, Edinburgh.*
1866 91 All Saints' Church (Episcopal), Brougham Street, Edinburgh.
199 Christ Church (Episcopal), Falkirk.

11 *Duncan Street, Drummond Place, Edinburgh.*

1867 65 Selected Design for proposed Cathedral Church of St. Andrew, St. Andrews, from the south-east.

82 Selected Design for proposed Cathedral Church of St. Andrew, St. Andrews: Interior View, looking east.

43 *George Street, Edinburgh.*

1868 194 Church of St. Michael and All Angels, Helensburgh.

210 Interior of the Church of St. John the Evangelist, Alloa.

1869 748 Interior of St. Andrew's Episcopal Chapel, now being erected at Kelso.

1015 St. Andrew's Episcopal Chapel being erected at Kelso.

1870 253 Design for a proposed Church.

284 Interior View of the Church of St. John the Evangelist, Alloa: Presented by the Congregation to the Right Hon. the Countess of Kelly.

1871 955 St. Serf's Church, Dunimarle Castle, Culross.

1094 Interior of the Church of St. Andrew, Kelso, as completed.

1872 824 Designs for Churches in course of erection: 1, St. Luke's Church, Dumbarton; 2, Parish Church of St. Vigeans; 3, Arbroath, as restored.

4 *Northumberland Street, Edinburgh.*

1873 752 Design submitted in Competition for the proposed new Catholic Apostolic Church, Edinburgh.

775 Memorial to the late Earl of Kellie, C.B., to be erected in St. John's Church, Alloa.

819 Memorial to the late Mr. and Mrs. Robertson of Ednam House, Kelso, to be erected in St. Andrew's Church, Kelso.

44 *Northumberland Street, Edinburgh.*

1874 704 Interior View of the Catholic Apostolic Church, drawn by Mr. A. H. Haig, now building at East London Street, Edinburgh.

1876 577 Interior of New Church, Stonehaven.

1877 857 Design for Church at Greenock: Exterior.

858 Design for Church at Greenock: Interior.

862 Cottages at Colinton.

873 West Fountainbridge School.

908 New Buildings for the Medical School Graduation Hall, Edinburgh University.

6 *Wemyss Place, Edinburgh.*

1878 948 New Church at Stirling.

1879 940 New Episcopal Church, Forfar.

964 Houses Building at Colinton, near Edinburgh.

965 Design submitted for New Free Church, Kirkcaldy: Interior views.

971 Design submitted for New Free Church, Kirkcaldy.

972 Edinburgh School Board: New School at Hamilton Place, Stockbridge.

1880 968 Allermuir House, Colinton.

975 Design for proposed completion of Free St. George's Church, Edinburgh.

993 West Fountainbridge School, Edinburgh.

995 New School and Schoolmaster's House, Milton Road, Kirkcaldy.

1881 887 Edinburgh University, New Medical Schools: 1, South-east angle of Quadrangle; 2, South-west angle from Meadow Walk.

893 Scottish Conservative Club: Façade to Princes Street.

894 Scottish Conservative Club: View of Principal Staircase.

916 St. Margaret's Kirkcaldy, the residence of Andrew Lockhart, Esq.

1882 927 Central Station Hotel, Caledonian Railway, Gordon Street, Glasgow.

1883 982 The Lady Flora Hastings Homes, Colinton.

1013 The Normand Memorial Hall, Dysart.

16 *Rutland Square, Edinburgh.*

1903 454 National Memorial to the late Queen Victoria, London: perspective sketch of semi-circle in the Mall, opposite Marlborough Gate.

Anderson, Sir Robert Rowand—*continued*

455 National Memorial to the late Queen Victoria, London: perspective sketch of Archway at entrance to east end of Mall.
470 National Memorial to the late Queen Victoria, London: sketch model of central feature.
1905 408 Archers' Hall: the Entrance Hall and Stair to Dining Hall.
413 Scottish Conservative Club: the Entrance Hall.
1910 340 Govan Parish Church: extension to Chancel.
1911 411 Dunblane Cathedral: Stirling of Kier Memorial.
432 Memorial Tablet to the late Earl of Wharncliffe in Newtyle Parish Church.
1916 530 Memorial Cross to the late Dean Ramsay in St. John's Churchyard, Edinburgh.
531 Society of Antiquaries, Edinburgh: Interior View of First Floor of Museum.
532 St. Andrews University: Interior View of Senatus Room, remodelled.
533 Edinburgh University, Old Building: View of Dome over Entrance to Quadrangle.
534 Mount Stuart House, Bute: Interior View of Private Chapel.

ARCHER, James **Painter**

Born 1823. Died 1904.

Associate 1850. Academician 1858.

Hon. Retired Academician, 1896.

29 *Elder Street, Edinburgh.*
1842 370 The Child St. John in the Wilderness.
1843 27 Cain.
291 Portrait of a Gentleman.
464 Heaven in View.
561 Portrait of a Young Lady.
1844 461 The Distressed.
21 *York Place, Edinburgh.*
1845 232 La Penserosa.
418 Study of a Jew's Head from Nature.
473 Portrait of a Lady.
476 Portrait of a Lady.
542 The Mother: a specimen of Painting in Fresco.
1846 33 The Messiah.
319 Portrait of a Lady.
475 Portrait of a Lady.
483 Portraits in Chalk of Two Children.
487 Study of a Head in Fresco.
488 J. Napier, Esq.
1847 122 Youngest Daughter of Colonel Fairlie of Holmes.
419 Study of an East Indian.
496 Daughter of Edward James Jackson, Esq.
526 Youngest Daughter of James Rose, Esq., W.S.
1848 491 Mrs. Fairlie, Cheveley Park, laying Foundation Stone of Woodilton Parish Schools.
573 Youngest Daughter of James Jackson, Esq.
580 Mrs. Hay and Son.
591 John Fairlie, Esq., Cheveley Park.
1849 252 The Condemned Souls crossing the River Acheron: a Sketch.
255 The Last Supper.
585 Miss Campbell.
1850 161 A Young Lady in a Fancy Dress.
188 The Douglas Tragedy.
492 The Children of Captain Boyle, R.N.: Chalk.
497 Robert Blackburn, Esq.
568 Youngest Son of Edward James Jackson, Esq.
593 Mary Magdalene at the Sepulchre.
1851 111 Life's Infant Dream.
429 Window, from the Ruins at Dunfermline.
430 Window, from Melrose Abbey.
477 Mrs. Leith and Child.
516 Portrait of a Gentleman.
520 A Rustic Bridge at Kirk Yetholm.
521 Study of Smailholm Tower.
611 The Repose in Egypt.
Lent by Thomas Brown, Esq., Lanfine.
636 The Children of George Leith, Esq.: Chalk.
641 The Sisters.
642 The Children of William Paul, Esq., Glasgow: Chalk.

1852 124 The Mistletoe Bough: the Old Oak Chest.
147 Bürger's Leonora.
303 Portrait of a Young Lady.
380 A Beggar Boy.
480 Kelso, from the Bridge.
481 On the Tweed at Roxburgh.
548 Portrait in Chalk of a Young Lady.
550 A Child of Edward James Jackson.
600 Lady Graham Montgomery: Chalk.
618 An Old Lady, aged 104: Chalk.
1853 29 Hamlet the Dane.
101 Study of a Turk's Head.
197 A Child's Day-Dream on a Summer day.
230 Portrait of a Lady.
236 The Young Bacchus, or Joy in Nature.
564 The Eldest Daughter of Edward James Jackson, Esq.: Chalk.
567 Mrs. Villiers: Chalk.
648 Mrs. Green and Family: Chalk.
1854 185 Rosalind and Celia. (Diploma Work. R.S.A. Collection.)
286 A Vendor of Cheap Literature.
288 Portrait of a Lady.
543 The four eldest children of — Anstruther, Esq.: Chalk.
590 Mrs. Chancellor of Shieldhall.
678 The Right Hon. Earl of Kintore.
683 Four youngest Children of — Anstruther, Esq.
1855 451 Davidson Anderson, Esq., Glasgow.
481 The Twins.
554 Sketch for a Picture of the Last Supper.
599 Mrs. Standish Standish, Cocken Hall, Durham: Chalk.
600 Mrs. Baird, Gartsherrie: Chalk.
609 Mrs. Parker.
626 Professor Edmonstone Ayton: Chalk.
639 E. Hunter Blair, Esq.: Chalk.
679 — Parker, Esq.: Chalk.
702 William Hope, Esq.: Chalk.
1856 7 Mrs. Archer.
258 Alexander Smith, Esq.
348 The Last Supper.
361 Portrait of a Gentleman.
466 Portrait of a Lady.
529 Portrait of a Lady.
532 L'Allegro e La Penserosa.
541 Children of — Cathcart, Esq.
626 An Old House: Bowness, Windermere.
695 Study of an Old House: Stoke, Surrey.
1857 59 The Shadow on the Path.
105 Musing.
238 Sunshine.
566 — Hope, Esq.
569 Portrait of a Lady.
679 Ideal Bust: The Poet.
1858 113 Robert Kerss, Gamekeeper and Fisherman at Mounteviot. (Painted for the Marquis of Lothian.)
237 In Time of War.
Lent by George Field, Esq., London.
526 Parting of Burns and Highland Mary.
541 Portrait of a Lady.
699 Study in Chalk of a Lady Reading.
1859 11 Mrs. W. Kinniburgh.
32 A Hidden Sorrow.
80 Lady Jane Beaufort, the Queen of James I. of Scotland.
199 The Harvest Field: Evening.
255 Dr. G. Skene Keith.
491 Arcadia.
Lent by George Hargitt, Esq.
647 The Children of Dr. Stevenson.
666 Mrs. Hallard: Chalk.
1860 248 Mrs. Henry Graham Lawson.
356 Master David Keith.
378 Fair Rosamond and Queen Eleanor.
494 Summer-time: Gloucestershire.
621 Mrs. Alex. Christie.
1861 122 La Mort d'Arthur. (N.G. of British Art. Presented by Mrs. Wyllie, in memory of James Wyllie, 1914.)
Lent by John Heugh, Esq., Alderley Edge, Manchester.
375 Henry Graham Lawson, Esq.
650 Portrait in Chalk.
757 Mrs. J. R. Stodart: Chalk.
10 *Royal Crescent, Edinburgh.*
1862 149 Playing at a Queen.
413 Portrait.
Milford, Godalming, Surrey.
1863 359 Portrait of Nelly.
399 The Children of George Keith, M.D.
577 The Family Group at South Bantaskine.

Archer, James—*continued*

Milford, Surrey, and 24 Russell Place, Fitzroy Square, London.

1864 256 Portrait of a Lady.
403 Sir Launcelot looks on Queen Guinevere.
586 Spring: Surrey.

21 *Lower Phillimore Gardens, Kensington, London.*

1865 418 The Parting of Arthur and Guinevere.
486 A Franciscan.
697 Rev. Dr. Keith.
Lent by James Wyllie, Esq., Hunsdon House.

1866 245 On the Terrace, Hunsdon House: Portraits.
442 Emelye.
606 The Romance.

1868 314 An Introduction.
703 Henry II. and Fair Rosamond.

1869 371 Evening: Fern Gathering.
416 My Great-Grandmother. (Guildhall Gallery, London. Charles Gassiot Bequest, 1902.)
455 How the Little Lady stood to Vandyck.
469 How Sir Launcelot and his eight Fellows of the Round Table carried Queen Guinevere from Almesbury to Glastonbury.

1870 540 The Story of the Three Bears.
692 Fair Helen of Kirkconnel.
745 Desolate.
847 Queen Margaret.

1871 246 The Heather-Gatherers: Surrey.
483 The Young Rosamund.
485 The Council (not Oecumenical) Interrupted.
520 A Cavalier.

1872 113 The Peacemaker: A Sister tries to reconcile Two Brothers.
181 A Bit of Romance.
339 The Lady in Blue: Day Dreams.

1873 15 Children of J. Dick Peddie, Esq., R.S.A.
300 Miss Broadwood.
427 The late Colonel Sykes, M.P.
464 Hambledon, Surrey.

1874 240 The Three Sisters.

1875 225 Helen, Florence and Lelia.
377 Stephen Williamson, Esq.
388 Mrs. Currie Gregory.

1876 59 A Lady with a Moorish Shawl.
255 John Stuart Blackie, Professor of Greek in the University of Edinburgh. (*Vide* **1880,** No. 237.)
296 A Fight between Two Centaurs.
463 How the Twins sat to Sir Joshua.

1877 41 The Jacobite: Drinking the King's Health "over the water."
Lent by Sir Daniel Macnee, *P.R.S.A.*
183 Sir Daniel Macnee, President of the Royal Scottish Academy.
385 Little Bo-Peep has lost her Sheep.

1878 9 Portrait of a Lady.
126 Which Hand will you take?
197 Little Arty.
280 Little Rose.

1879 11 The Fall of the Leaf.
408 The Little Lady in Blue.
866 The Convent Door.

7 *Cromwell Place, South Kensington, London.*

1880 112 A Sacrifice to Dionysus. (Kelvingrove Art Gallery, Glasgow. Same subject, dated 1878. Adam Teacher Bequest, 1898.)
Lent by J. Cassie, Esq., Edinburgh.
254 Herr Joachim.
303 A Drunken Satyr carried by Three Fauns.

1880 32 The Dying King Arthur in the Island of Avalon has a Vision of the San Grail.
36 A Jacobite Lady.
Lent by Sir Daniel Macnee, *P.R.S.A.*
237 John Stuart Blackie. (*Vide* 1876, No. 255.) (R.S.A. Collection. Presented by Artist on death of sitter in 1895, as arranged between them in 1884.)
Lent by Professor Blackie.
299 King Arthur in Quest of his Mystic Sword Excalibur.

1881 121 Lady Holker.
192 Spring-time.
219 Near Algiers: Winter.
256 Hilda, Daughter of James Wolfe Murray of Cringletie.

1882 115 Good Dog!
132 The Moor under Ben Vrackie, Pitlochry.

180 The Betrothal of Robert Burns and Highland Mary.
282 Sir Theodore Martin, C.B., Lord Rector of the University of St. Andrews.
324 King Arthur dying in Avalon : Sketch.
1883 191 O'Donovan of Merv in his Costume of a Turcoman Chief.
213 Miss Archer.
518 The Yellow Rose.
1884 529 Dieu le Veult : Peter the Hermit preaching the First Crusade.
1885 346 In the Second Century : 'You? a Christian!'
1886 71 The Gloamin'.
173 Ex-Provost Lang, Port-Glasgow.
250 Across the Moor.
399 Miss Lang.
1887 418 St. Agnes, one of the Early Christian Martyrs.

1 *Harrington Gardens, London.*
1890 151 The late Earl of Dalhousie. (Dundee Art Gallery. Presented by Subscribers, 1890.)
316 The Himalayas, from Simla.
407 John Leng, Esq., M.P.
413 The Brazen Serpent.
419 Study of a Mahratta Woman.
1891 254 Lost.
1891-2 363 The Convalescent.

Manor Villa, Milford, Surrey.
1893 203 The Informer in the Time of the First Persecution of the Christians under Nero.
264 Landing on the Island Valley of Airlim : Sketch for a Picture.
288 On the Moor : Surrey.
1894 26 'O lang, lang may their ladies sit,
Wi' their gowd kaims in their hair,
A' waiting for their ain dear lords,
For them they'll see nae mair.'

39 *Pembridge Villas, Bayswater, London, W.*
1895 375 From the Ballad of the Two Corbies.
1896 85 Jubal having invented the Harp, plays to his Family.
1897 79 The Informer.
192 Professor Blackie.
1898 15 A Sacrifice to Dionysus, the Greek Bacchus.

Haslemere, Surrey.
1903 174 St. Bernard preaching the Second Crusade.
498 Finished Sketch for a Picture of the Pursuit of Truth.
500 Finished Sketch for a Picture of the Worship of Beauty.
1904 353 Daffodils.
1905 189 Playing at a Queen.
Lent by Rt. Hon. the Earl of Stair.
227 The White Muslin Group.
Lent by Miss Archer, Haslemere, Surrey.
391 The King over the Water.
Lent by Lady Macnee.

AUDUBON, John James
Painter-Naturalist

Born 1780. Died 1851.
Hon. Member 1827.

EXHIBITION IN ROOMS OF ROYAL INSTITUTION.

1826 Drawing of 139 Land and 70 Water Birds of America.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

2 *George Street, Edinburgh.*
1827 208 A Covey of Highland Black Cock, painted from Nature.

SCOTTISH ACADEMY.

2 *George Street, Edinburgh.*
1827 101 A Group of Pheasants surprised by a Fox.
142 Cats Fighting.
151 Wood Pigeons.

London.
1828 8 Cedar Birds.

BALLANTYNE, John
Painter

Born 1815. Died 1897.
Associate 1841. Academician 1860.
Hon. Retired Academician 1896.

172 *Canongate, Edinburgh.*
1831 257 Portrait of a Young Lady.

Ballantyne, John—*continued*

20 *Fettes Row, Edinburgh.*
1832 12 Portrait of a Spanish Lady.
91 Lady writing.
227 Knight and Lady.
9 *Brunton Place, Edinburgh.*
1835 152 The Toilet.
10 *York Chambers, Adelphi, London.*
1837 143 Italian Children warming their hands at a Scaldina.
273 Portrait of a Gentleman.
42 *Burton Street, Burton Crescent, London.*
1838 115 Sir Adam Ferguson.
289 Horatius returning in triumph to Rome, and meeting his sister at the Gate of Capena.
291 Evening in Italy.
30 *South Castle Street, Edinburgh.*
1839 46 Portrait of a Lady.
120 Miss Mary Howard Michael.
197 Roman Contadina.
313 Italian Beggars.
33 *Abercromby Place, Edinburgh.*
1840 94 Reaper Resting.
105 The Hon. Lord Meadowbank.
171 Mrs. Campbell of Auchinbreck.
201 Lady Bell.
221 Sir Charles Bell.
322 Mrs. Campbell of Kilberry.
1841 20 Night.
71 The Toilet.
169 The Young Sportsman.
232 A Highland Terrier watching a dead Roe-Deer.
394 Portrait of a Lady.
419 Landscape, with Figures.
1842 90 Portrait of an Artist.
100 Woodland Scene.
149 Mrs. J. T. Gordon.
189 The Pet Terrier.
196 Highland Children at Supper.
214 Sir Hew Dalrymple, Bart.
294 Aurora.
1843 71 Herodias receiving the Head of John the Baptist from Salome.
76 ' . . . . . Musidora . . . .
. . . Shrunk from herself,
With fancy blushing, at the doubtful breeze
Alarmed, and starting like the fearful fawn.'
204 Portrait of a Child.
301 Miss Crawfurd of Cartsburn.
8 *Picardy Place, Edinburgh.*
1844 19 Portrait of a Lady.
109 Hagar and Ishmael in the Wilderness.
277 Study of Black Game.
390 Miss Rosamond Ann Gillum, Middleton Hall, Northumberland.
1845 46 Captives of Babylon.
129 A Bacchante.
181 Stephen Fryer Gillum, Esq., of Middleton Hall.
289 Mrs. Turquand.
422 Mrs. Mylne.
1846 73 Portrait of a Lady.
193 Portrait of a Lady.
195 A Peasant Girl of Elvito, near Rome.
401 Portrait of a Child.
29 *Castle Street, Edinburgh.*
1847 1 Portrait of a Lady.
101 Study of Fruit.
137 Saint Mark.
250 A Monk going to Vespers.
395 William Murray, Esq., of Marshal Meadows, Berwickshire.
8 *Wemyss Place, Edinburgh.*
1848 169 The Children of George Loch, Esq., Bengal Civil Service.
286 Portrait of a Lady.
392 Tempting the Waves.
1849 128 Master John Downie.
150 Portrait of a Lady.
193 A Magdalene.
227 The Wanderers.
389 Queen Elizabeth at the Death-bed of the Countess of Nottingham.
70 *Northumberland Street, Edinburgh.*
1850 31 J. Thomson Gordon, Esq., Sheriff of Mid-Lothian.
55 The Village Well.
81 ' Pleased with a feather, tickled with a straw.'
120 The Fortune-Teller.
164 Rev. George Smith.
1851 98 Master William Newbigging.
170 A Sketch.
255 Mrs. Duke.
289 Raffaelle and the Fornarina.
391 The Cottage Door.
400 The Billet-doux.
556 Study in Fresco.

23 *Fettes Row, Edinburgh.*
1852 11 Youth and Age.
25 View on the Tweed, near Norham.
228 Portrait of a Lady.
275 Portrait of a Gentleman.
297 Brunton Mill, near Flodden, Northumberland.
Lent by J. Robertson Forster, Esq.
341 Belinda.
423 Dr. Douglas Maclagan.
6 *Abercromby Place, Edinburgh.*
1853 3 Sir William Hamilton, Bart., Professor, University of Edinburgh. (Scottish N.P.G. Presented by R.S.A., 1910.)
31 John A. Wood, Esq.
184 Miss Johanna Clay.
206 A Ladye of the Olden Time.
385 The Infant Daughter of Patrick Clay, Esq.
1854 60 Sketch of a Picture of the 'Evening Star.'
143 Miss Willoby.
219 Waits an Answer.
326 Master Robert Francis Dudgeon.
1855 75 Preparing for the Fancy Ball.
143 Portraits of Children.
181 Aurora.
182 Moonlight.
250 Portrait of a Lady.
407 Study of a Child's Head.
493 The Favoured Knight.
541 Tombs of two British Officers at Gevreckler, near Varna.
1856 106 Study of a Head.
130 Ellen, daughter of Colonel Wahab.
270 The Return of the Sword.
289 A Fisher Boy.
318 Colonel Tait, C.B., A.D.C. to the Queen, H.E.I.C.S.
468 Portrait of a Gentleman.
1857 84 Mischief, or the Mother's Wardrobe invaded.
151 Portrait of a Lady in the Costume of the Reign of Charles I.
301 Bailie Kay.
367 The Nymph of the Fountain—*Vide* 'Bride of Lammermoor.'
371 The Right Hon. the Lord Advocate of Scotland.
1858 77 The Rape of the Lock.
130 Sketch from Nature.
163 Portrait of the last lineal descendant of Alexander Selkirk, the original of Robinson Crusoe.
275 Study from Nature.
310 'Punch.'
1859 54 'Clout the Auld, the New is Dear.'
417 King James First of Scotland and his unruly Barons.
462 Lady and Guitar.
1860 2 Interior of a Highland Shepherd's Cottage.
211 Captain Ferguson, 42nd Highlanders.
242 The Maker of the Dress.
243 The Wearer of the Dress.
413 A Drink of Milk.
1861 63 A Greek Head. (Diploma Work. R.S.A. Collection.)
146 Major-General Wahab.
171 View of Callander.
204 Baiting the Line.
256 Armed for Conquest.
1862 339 The Artist's Properties.
467 Setting Beams.
13 *The Mall, Kensington, London.*
1863 352 Spoils of War.
541 Little Red Riding Hood.
1863 295 A Highland Interior.
1864 430 Room in the house at Kensington of the late Sir Augustus Callcott, R.A.
642 The Mill going.
643 The Mill stopped.
1865 314 Mrs. Thomas Faed.
536 The Last New Novel.
1866 333 Thomas Faed, R.A., painting in a Highland Cottage.
824 'Thoughts of Home.'
1867 259 J. Noel Paton, Esq., R.S.A., H.M. Limner for Scotland, in his Studio.
Lent by James Cowan, Esq.
471 'He loves me—he loves me not.'
529 John Phillip, Esq., R.A., *H.*R.S.A., in his Studio. (Scottish N.P.G. Bought, 1903.)
820 Sir Francis Grant, *P.*R.A., *H.*R.S.A., in his Studio.
Lent by Peter Dickson, Esq.
850 Holman Hunt, Esq., in his Studio.

Ballantyne, John—*continued*

9 *Gordon Place, Campden Hill, London, W.*
1868 583 The Third Volume.
1869 243 Hide-and-Seek in the Olden Time.
Totteridge, Herts.
1870 332 Interior of a Studio.
1871 255 A Spanish Girl.
1872 207 Dead Game.
15 *Ladbroke Grove, Notting Hill, London, W.*
1873 213 'From the table of my memory
I'll wipe away all trivial fond records.'
252 'Perdita.'
1874 230 Roman Contadina.
1875 280 Woman of Samaria.
1876 240 Sketch of a Norwegian Haymaker.
1877 240 Roman Water-Carrier.
1878 380 Sketch of a Spanish Girl.
1879 288 'A Young Cavalier.'
1880 207 What shall I say?
1880 68 Portrait.
Lent by J. Hoyes, Esq.
335 Portrait of a Lady.
Lent by J. Hoyes, Esq.
19 *Clarendon Road, Notting Hill, London, W.*
1882 252 Resting.
1884 555 'Bring forward the Prisoner.'
The White House, Melksham, Wilts.
1886 245 Autumn Morning, Wilts.
Seend, Melksham, Wilts.
1887 147 'Maiden Meditation.'
427 Spring-time.

BARCLAY, John Maclaren Painter

Born 1811. Died 1886.

Associate 1863. Academician 1871.

Treasurer 1884-1886.

34 *Hanover Street, Edinburgh.*
1835 9 Girl with Flowers.
1837 255 Portrait of a Lady.
1838 218 Patie and Peggy.
228 Milkmaid.
36 *Cumberland Street, Edinburgh.*
1839 3 The Pet.
138 A Gipsy Girl.
231 Mr. Wilson as Fra Diavolo.
240 Mrs. Colonel Dick and Sons.
1840 104 Homeward Bound.
293 The Well.
41 *Castle Street, Edinburgh.*
1841 22 The Stepping Stones.
60 Sketch of an Interior.
274 A Lady and Parroquet.
41 *Castle Street, Edinburgh, and 68 High Street, Perth.*
1842 212 The Tryst.
292 The Enthusiast: 'Music has charms.'
360 The Death of Marmion.
Perth.
1845 313 Sir William Drummond Stewart of Grandtully, Bart., in an Oriental Costume.
325 The Right Hon. Lord Glenlyon.
1846 394 Sketch of a Young Lady.
1847 4 Lieut. Thomson, Bengal Artillery.
35 The Most Noble the Marquis of Breadalbane. (Sandeman Public Library, Perth. Replica portrait of Breadalbane by Charles A. Sellar, R.S.W., owned by City. Barclay's original destroyed by fire in Corporation Buildings, 1895.)
Lent by George Drummond Stewart, Esq., of Braco Castle.
1 *Crescent, Perth.*
1848 2 The Covenanter.
1849 106 The Right Hon. Viscount Strathallan.
214 Colonel Drummond.
236 Portrait.
1850 33 Portrait of a Gentleman in his diplomatic dress.
241 Major Gardiner.
311 Sir Robert Menzies, Bart.
350 Portrait of a Lady.
385 A Market Girl.
1851 386 Portrait of a Gentleman.
1852 104 Portrait of a Lady.
329 The Daughter of Charles Murray Duff, Esq., M.D., H.E.I.C.S.
1853 218 'Music has charms': Sketch.
299 The Rev. William A. Thomson, D.D. (Painted at the request of the Free Presbytery of Perth and other friends.)
350 Robert Malcolm, Esq., Bengal Engineers.
676 Laura, daughter of the late Henry B. Macfarlane, Esq., M.D.
1854 291 A Portrait.

1855 2 Lieut. Douglas Reid, H.E.I.C.S.
46 Portraits of Two Sisters.
120 Mrs. Boothby.
140 Major Salmon, Bengal Artillery.
261 The Fortune Teller.
1856 17 Portrait of a Lady.
474 Lieut. Ferguson, 42nd Royal Highlanders.

Athole Place, Perth.

1857 14 Ronald Stewart Menzies, Esq., of Culdares.
484 Brother giving Sister a ride on Donald: Portraits of the Children of Robert Bruce, Esq., of Kennet.
1858 444 'Roger and Jenny.'
1860 116 Neil Ferguson Blair, Esq., of Balthayock.
467 Portrait of a Lady.
573 Portrait of a Lady.
1861 532 David R. Williamson, Esq., of Lawers.
620 Portrait of a Gentleman.
1862 454 Charles Robertson, Esq.
Lent by King James VI.'s Golf Club.
1863 346 His Grace the Duke of Athole, K.T.
545 The Last of the Shealing: Morning of the Massacre of Glencoe.
587 Portrait of a Gentleman.
1864 214 Sir Wm. C. Bruce of Stenhouse, Bart., and his Son, Master Michael.
387 Miss Hill.
408 Archibald Campbell, Esq.
419 A. Scott Campbell, Esq., 50th Regiment.
431 Robert Butler Malcolm, Esq.

38 *Dundas Street, Edinburgh.*

1865 530 John M'Arthur Moir, Esq., of Milton.
620 Colonel Dundas of Carron Hall.

38 *Dublin Street, Edinburgh.*

1866 449 The Rev. A. K. H. Boyd, D.D. Presented by congregation of St. Bernard's.
492 Captain Cleghorn, Scots Greys.
523 The Hon. Arthur Kinnaird, M.P. (Sandeman Public Library, Perth. Portrait of 1861, presented to City by Artist.)
659 Edward Strathearn Gordon, Esq. (Sandeman Public Library, Perth. Presented to City by Artist.)
681 The late Strowan Robertson.
794 Robert R. Paterson, Esq.
809 Sir John Low of Clatto, K.C.B.
821 James Cleghorn, Esq.

11 *Forres Street, Edinburgh.*

1867 377 Lieut.-Colonel P. S. Lumsden, Deputy Quartermaster-General, Bengal Army.
436 Brigadier-General Lumsden, C.B.
533 W. S. Turnbull, Esq., Perth. Presentation Portrait.
554 Sir Wm. M'Kenzie of Coul, Bart.
556 Dr. Graham Weir.
653 R. H. Wyndham, Esq.
664 Mrs. H. B. Lumsden.
770 Mrs. P. S. Lumsden.
1868 336 Colonel Leith Hay, C.B., of Leith Hall.
357 James Stewart, Esq., of Cairnsmore. Presentation Portrait.
543 William Houison Craufurd, Esq., of Craufurdland. Presentation Portrait.
623 The Right Hon. the Earl of Kellie, C.B.
798 Dr. Gairdner.
1869 225 Hugh Barclay, Esq., LL.D., Sheriff-substitute of Perthshire.
244 A. D. Tait, Esq., of Milrig.
450 The Rev. John Paul, D.D. Presentation Portrait.
492 Laurence Robertson, Esq.
586 Rev. R. S. Candlish, D.D., Principal of the New College, Edinburgh.
652 Lieut.-Col. Pitcairn.

11 *Forres Street, and Studio, 24 George Street, Edinburgh.*

1870 385 John Forrester, Esq., W.S.
545 Mrs. Alexander Gilroy.
599 The Hon. Judge Townsend, D.G.M. Painted for the Grand Lodge of Ireland.
663 Mrs. Graham Weir.
687 Portrait of a Gentleman.
717 Captain Moncrieff.
1871 68 Master Hugh Fraser.
298 Charles Clark, Esq. Presented by his friends to the Dundee Orphan Institution.
365 George Prentice, Esq., of Strathore.
442 David Gibson, Esq.
1872 141 Portrait of a Child.

Barclay, John Maclaren—*continued*

224 The Hon. Mrs. W. Lake Cloag and Child.
247 The Most Hon. the Marquis of Lorne.
327 Miss Middleton.

6 *North Charlotte Street, Edinburgh.*

1873 306 William Longmore, Esq. Presentation Portrait.
357 C. Home Drummond Moray, Esq., of Abercairney.
436 William Smythe, Esq., of Methven. Presentation Portrait.
517 Mr. Robert Burns Begg (nephew of the poet). Presentation Portrait.
585 G. Stirling Home Drummond, Esq., of Blairdrummond.

Studio, 6 *North Charlotte Street*; *House,* 11 *Forres Street, Edinburgh.*

1874 13 Lieut.-Colonel Troup.
26 George Robertson, Esq., W.S.
81 Mrs. Robert R. Paterson.
91 Walter M'Ewan, Esq. Presentation Portrait.
255 Mrs. Robertson.
287 Ada, the Artist's Daughter.
383 James Colston, Esq., City Treasurer. Presentation Portrait.

1875 40 The Friends. (Diploma Work. R.S.A. Collection.)
86 W. J. Haig, Esq., of Dollarfield.
101 William Dick, Esq., of Tullymet.
164 'Where *can* the North Pole be?'
316 Portrait of a Lady.

1876 111 John Pullar, Esq. (Sandeman Public Library, Perth. Replica by Walter Spindler, owned by City. Barclay's original destroyed by fire in Corporation Buildings, 1895.)
288 John Davie, Esq. Presentation Portrait.
497 The Gowrie Conspiracy.

1877 225 James Oliver, Esq. Presentation Portrait.
364 'What can a Young Lassie do wi' an Auld Man?'

1878 231 Patrick M. Matthew, Esq., of Newmiln.
252 The Duke of Athole, K.T. Presented by Athole Highlanders.

1879 146 A Portrait.
300 Rear-Admiral Sir Malcolm MacGregor of MacGregor, Bart.
307 Lucy.
352 The Rev. Dr. Stevenson. Presentation Portrait.
494 The late Kenneth Macleay, R.S.A. (R.S.A. Collection. Presented by Artist, 1871.)
647 Brodie of Brodie.

1880 21 Portrait.
192 Mrs. Matthew.
290 H. Guthrie Wright, Esq.
335 On the Aberdeenshire Coast.
352 Her First Love-Letter.
379 J. Guthrie Lornie, Esq., of Birnam.

1880 28 The Gowrie Conspiracy.
Lent by the Artist.
77 The Artist's Daughter.
Lent by the Artist.
293 His Grace the late Duke of Athol, K.T.
Lent by the Duchess-Dowager of Athol.
331 The Artist's Father.
Lent by the Artist.

1881 277 Mrs. Eckford, *née* Moncrieff.
293 Andrew Graham, Esq. Presentation Portrait. (Sandeman Public Library, Perth. Replica by Chas. A. Sellar, R.S.W., owned by City. Barclay's original destroyed by fire in Corporation Buildings, 1895.)
323 Edie Ochiltree.
388 John Young, Esq., C.E.
402 An Incident in the Life of Bruce.

1882 203 Thos. Millar, Esq., LL.D., F.R.S.E., late Rector of Perth Academy. Presentation Portrait.
270 William Bell, Esq., of Balnuith. Presentation Portrait.
310 The late John Pullar, Esq., Lord Provost of Perth. Presentation Portrait.
383 Robert the Bruce in the Farmhouse at Carrick: a Sketch.
466 William Lowson, Esq., of Balthayock.
697 Robert Pullar, Esq.

1883 348 David Lumsden, Esq., of Fincastle.
502 Portrait.

1884 56 George Lichtenstein, Esq.
177 Goody Two Shoes.

439 Lieut.-Colonel Hardin Burnley-Campbell, late 6th Dragoon Guards (Carabineers).
1885 236 Portrait.
453 Portrait.
529 Presentation Portrait.
1886 215 James Smith, Esq., M.D., LL.D.
235 William Burnley, Esq.
242 Dr. Reid, L.D.S.
1887 252 The late William Fraser, W.S.
343 The late David Scott, Surgeon, Perth. (In Sandeman Public Library, Perth. Presented to City.)
Lent by the Corporation of Perth.

BARTHOLOMÉ, Albert — Sculptor

Born 1848.

Hon. Member 1911.

1 *Rue Raffet, Paris.*
1911 618 Jeune Fille se Coiffant.

BELL, John Zephaniah — Painter

Born 1794. Died 1883.

Academician 1829 (Hope and Cockburn Award).

26 *Foley Place, Portland Place, London.*
1834 39 A Girl and a Soldier listening to another playing on a Guitar.
3 *Cirencester Place, Fitzroy Square, London, and at Robert Fitzroy Bell's, 13 Elm Row, Edinburgh.*
1836 13 A Girl putting her Curls to Rights.
5 *Union Place, Edinburgh.*
1838 299 Scene from the Beggar's Opera, 2nd Act: Captain Macheath, Polly, and Lucy.
School of Design, Manchester.
1842 99 The Fan.
176 La Penserosa.
62 *George Street, Portman Square, London, and 2 Baxter's Place, Edinburgh.*
1851 117 Portrait of a Gentleman.
348 The Countess of Nithsdale achieving the escape of her husband from the Tower.
608 Scene from 'All's well that ends well.'
1852 250 David Bryce, Esq.
338 Portrait of a Gentleman.
8 *Sandfield Place, Lewisham Road, Blackheath, London, and 5 Union Place, Edinburgh.*
1854 162 Ariadne abandoned by Theseus on the shore of Naxos.
462 Subject from Guarini's Madrigal, 'Occhi Stelle Mortali.'
1856 168 View in Greenwich Park.
247 View in Greenwich Park.
Westgrove House, Blackheath Point, by Greenwich.
1858 499 'A Good Position.'
1859 606 Sketch in Colours of the last arrangement of the Artist's Cartoon of Richard II. giving the Charter to the Goldsmiths' Company. (R.S.A. Collection. Presented by the Artist, 1860.)
13 *Abbey Place, St. John's Wood, London.*
1860 457 The Discussion.
752 'Ti prego, O madre pia!
A benedir dal ciel' l'anima mia.'
33 *Grove End Road, St. John's Wood, London.*
1862 625 The Last Days of Queen Anne. The Disputes between the Lords Bolingbroke and Oxford about the Lord Treasurer's Stick.
1868 955 The Cardinal Bourchier urging the Queen of Edward IV. to give up from Sanctuary the Duke of York. (N.G. of British Art. Presented by the Artist's widow, 1893.)
1872 220 Suckling.
London.
1876 276 Fancying Castles in the Fire.
503 Cinderella the morning after the Ball.

BELL, Robert P. — Painter

Born 1841.

Associate 1880.

4 *Preston Terrace, Edinburgh.*
1863 25 Mr. Henry Bowie, Secretary of the Philosophical Institution.
250 Portrait.
1864 331 Portrait of a Young Lady.
400 Portrait of a Baby.

Bell, Robert P.—*continued*

1865 676 Portrait of a Boy.
802 The Schoolboy.
851 Portrait of a Lady.
1866 517 Portrait.
633 Portrait of an Old Lady.
16 *Picardy Place, Edinburgh.*
1868 675 The Romance.
694 Checkmate: Next Move.
1869 461 'A Cup of Good Canary.'
542 The Leisure Hour.
1870 443 A Quiet Pipe.
705 Portrait of a Lady.
710 Alone in his Study.
1871 61 The Challenge.
367 Portrait of a Gentleman.
490 The Lesson.
1872 145 A Norwegian Peasant Girl.
337 Modesty.
360 Afterthoughts.
459 Portrait.
1873 183 A Whiff of Trinidado.
Lent by Andrew Brown, Esq., Bonnington.
10 *North St. Andrew Street, Edinburgh.*
1874 63 A Highland Mother.
366 Portrait of a Lady.
380 The Story Book.
439 The Duet.
Lent by W. Christie, Esq., Liberton.
441 The Old Road.
736 Autumn: Glenfinlas.
784 Evening: Bridge of Turk.
Hotel d'Europe, Algiers.
1875 870 A Street in Algiers: Moorish Women paying a Marriage Visit.
990 A Street in Algiers.
1876 138 The Sentinel.
381 An Algerian Mosque in 1875.
387 The Story.
441 The Attendant in Waiting.
1877 399 Under the Vine.
458 Le Garçon D'Ecurie.
528 A Friar of Orders Grey.
877 A Telegraphic Post in Algeria.
909 Old Cottage at Stenhouse.
1878 58 'Julian Peveril.'
397 The Knitting Lesson.
547 Winter.
1014 A Highland Family.
1879 410 The Sacred Page.
474 'My heart is sair, I daurna tell;
My heart is sair for somebody.'
Lent by James Mackintosh, Esq., Portobello.
512 'She Stoops to Conquer.'
648 A Lady.
1880 47 Morning and Evening.
249 Edith.
Lent by J. Y. Guthrie, Esq., S.S.C., Edinburgh.
1880 31 The Duet.
Lent by Wm. Christie, Esq., Craigend Park.
397 A Highland Mother.
Lent by Alex. Kay, Esq., Biggar.
1881 163 Portrait in Costume.
Lent by James Law, Esq., Edinburgh.
351 Portrait.
Lent by A. Hamilton Bryce, Esq., Edinburgh.
498 Portrait of a Lady.
681 Jenny.
Lent by James Buchanan, Esq., Edinburgh.
1882 271 Flowers.
331 Roses.
342 Sisters.
Lent by James Law, Esq.
1883 196 An Old Highland Shepherd.
1884 266 Childhood.
518 'How blest the humble cottar's fate.'
562 Portrait in Costume.
810 A Stroll by the Seaside.
1885 258 The Cottar's Fireside.
276 The Little Hostess.
406 A Mother's Care.
1886 209 Portrait of a Lady.
260 The Billet-Doux.
304 Portrait of a Lady.
351 A Highland Fireside.
1887 299 Childhood.
Lent by John Campbell, Esq., Edinburgh.
320 A Politician.
1888 209 A. B. Brown, Esq. (Scottish N.P.G. Presented by Robert Brown, 1907.)
309 Portrait.
5 *Queen Street, Edinburgh.*
1889 227 Portrait.

248 Bruce.
Lent by A. Doughty, Esq.
502 Mrs. A. Betts-Brown.
1890 150 Portrait of a Gentleman.
7 Cadzow Street, Hamilton.
1891-2 54 The Approach of Winter.
97 J. B. Main, Esq.
251 Old Byre near Hamilton.
325 J. M'Laren, Esq.
412 W. M'Ghie, Esq.
1894 135 Begonias.
247 The Poor Author.
Lent by P. B. Russell, Esq., Hamilton.
84 Quarry Street, Hamilton.
1895 229 Chrysanthemums.
Lent by P. B. Russell, Esq., Lanarkshire.
275 Annfield Farm, Eddlewood. The Birthplace of Lord Dundonald.
1897 388 Priory Bridge, near Hamilton.
Lent by J. O. Thorburn, Esq., Hamilton.
623 Granny.
677 Old House in Hamilton.
Lent by J. B. Main, Esq., Hamilton.
1898 734 Old Byre, near Hamilton.
Lent by J. B. Main, Esq., Hamilton.
12 Cadzow Street, Hamilton.
1903 80 Old Avon Bridge, Hamilton.
Lent by John Mair, Esq., Hamilton.
1905 336 Dr. J. Livingstone Loudon, Esq., Hamilton.
1907 62 'Covent Brig,' Hamilton.
Lent by John Bell Main, Esq., Hamilton.
108 'Covent Burn,' Hamilton.
Lent by John Bell Main, Esq., Hamilton.

BESNARD, Paul Albert — Painter

Born 1849.

Hon. Member 1911.

17 Rue Guillaume Tell, Paris.
1911 6 Fish Sellers at Berck.
304 A Young Roman Woman.
1913 69 Sorrow.
Lent by John S. Sargent, Esq., R.A., H.R.S.A., 31 Tite Street, London.
1914 304 Noon.
324 Intérieur d'Eglise en Angleterre.

BINNING, Alexander Monro

Vide MONRO-BINNING.

BLANC, Hippolyte Jean — Architect

Born 1844.

Associate 1892. Academician 1896.

Treasurer 1907-

40 Frederick Street, Edinburgh.
1873 820 Design for Suburban Villa, near Edinburgh.
12 St. Vincent Street, Edinburgh.
1875 851 Competitive Design for Episcopal Church, Merchiston.
73 George Street, Edinburgh.
1880 992 Mayfield Free Church, Edinburgh.
1881 892 Saint James' United Presbyterian Church, Paisley.
899 Villa for John Bell, Esq., Morningside.
918 Fernery and Winter Garden at Woodside, Paisley, for Archibald Coats, Esq.
1882 930 New United Presbyterian Church, West Kilbride. Accepted design.
931 Greenbank United Presbyterian Church.
1883 984 Mansion House, Southdun, Caithness.
985 Mansion House, Ayr.
1884 856 Competitive Design for Free St. Andrew's Church, Edinburgh.
862 St. Luke's Free Church, Broughty Ferry.
1885 839 Business Premises, Frederick Street, Edinburgh.
840 Free St. Luke's, Broughty Ferry: Interior View.
1106 St. James' Church, Paisley: Interior View.
1107 Chalmers New Territorial Memorial Church, Edinburgh.
1885 869 Free Middle Church, Perth: Exterior View. Accepted design.
951 Free Middle Church, Perth: Interior View. Accepted design.
979 Street Architecture, Fountain Bridge, Edinburgh.
1886 854 Thomas Coats Memorial Church, Paisley: Interior View.

Blanc, Hippolyte Jean—*continued*

855 Edinburgh Café Co., Princes Street.
1156 Thomas Coats Memorial Church, Paisley: Exterior View. (Paisley Corporation Museum. Presented, together with model of alternative plan, by Sir Thomas Glen Coats, Bart., 1913.)
1887 713 Offices at Gorgie for Messrs. Bernard.
722 Ferguslie Park, Paisley.
713 and 722 by H. J. Blanc & Gordon.
725 Argyll Tower Restoration, Edinburgh Castle.
916 Memorial to Alexander III. Proposed to be erected near Kinghorn.
1888 735 Interior View of Saint Margaret's Chapel, Edinburgh Castle.
746 Ditto: Exterior.
1001 Interior View of Parliament or Great Hall, Edinburgh Castle.
1889 795 Drawing-Room Landing and Staircase, Ferguslie Park, Paisley, the seat of Thomas Glen Coats, Esq. (By H. J. Blanc and Gordon.)
796 Entrance Hall, Ferguslie Park, Paisley. (By H. J. Blanc and Gordon.)
798 Sketch Design for Improvements on Saint Cuthbert's Church, Edinburgh. (By H. J. Blanc and Gordon.)
1890 429 Saint Cuthbert's Parish Church: Design for Proposed Reconstruction.
488 All Souls, Invergowrie.
1891 536 Ferguslie Park, Paisley: Stable Offices.
553 All Souls, Invergowrie: Interior View.
554 Coats Memorial Church, Paisley: Entrance Front.

73 *George Street, Edinburgh.*
1891-2 404 Ferguslie Park, Paisley.
482 St. Matthew's Church, Morningside.
530 Parliament Hall, Edinburgh Castle: The Dais.
542 Ditto: The Screen.
1893 346 Troon Parish Church.
502 New Free Church, Morningside, Edinburgh.
516 Proposed Coats Memorial, Paisley. First premiated design.
1894 367 Mayfield Free Church.
1895 613 St. Cuthbert's Church, Edinburgh.
1896 649 Thomas Coats Memorial Church, Paisley.
1897 501 Muirend, Colinton.
517 Dunipace House, Larbert: Library Addition.
518 Residence at Murrayfield.
1898 574 Christ Church, Morningside.
1900 517 Larkfield House, Trinity. The property of James Currie, Esq.
559 Premiated Design. New County Buildings, Edinburgh, George IV. Bridge Frontage.
566 Ditto. Parliament Square Frontage.

25 *Rutland Square, Edinburgh.*
1901 618 Bangour Village Asylum: Model.
802 New Royal Infirmary, Glasgow.
1902 570 Thomas Coats Memorial Church, Paisley: New Pulpit and Canopy.
755 Carnegie Baths and Gymnasium, Dunfermline.
757 Charles Jenner & Co.'s Premises, Rose Street.
1903 456 Bryson's New Property, 60 Princes Street, Edinburgh.
1904 439 U.F. Church, Markinch; U.F. Church, Stevenston; E.U. Kirk Memorial Church, Edinburgh.
441 Christ Church, Morningside: Macdougall Memorial Chancel Screen.
1905 424 United Free Church, Pitcairn-Green, Perthshire.
429 Church Interior Details.
1906 326 Parish Church, Troon: Interior of Chancel.
341 Bangour Village Asylum: Hospital Block.
1907 411 The Apse, Saint Cuthbert's Church, Edinburgh.
1908 399 Ferguslie Park, Paisley: Interiors.
1909 369 London County Council Hall: Premiated Design.
1910 344 Restoration of Kirkwall Cathedral: Interior, looking West.
349 Ditto: South Transept, Interior.
1911 413 Design (in competition) for Usher Hall, Edinburgh.
1913 440 Edinburgh Ladies' College, Queen Street: Sketch Design.
444 King Edward VII. Memorial: Competitive Design.
449 Ditto: Competitive Design.

1914 539 Bridge House, Mid-Calder, for Dr. Bartholomew.
540 Whitburgh House, Mid-Lothian, for the Right Hon. Lord Whitburgh.
1915 581 Edinburgh Merchant Company Ladies' College, Queen Street: Elevation of Centre Feature, Front Façade.
597 Ditto. Principal Entrance Hall and Staircase.

BONNAR, William **Painter**

(Spelt "Bonar" until 1829.)
Born 1800. Died 1853.
Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)
Cleland & Co., 15 Hanover Street, Edinburgh.
1825 20 Tinkers.
116 Sketch from Nature.
129 *Rose Street, Edinburgh.*
1826 94 Itinerant Fiddler.
112 The Tinker.
1828 40 Bird Trap.
45 Boys and Dogs.
Lent by the Hon. Baron Hume.
65 *West Port, Edinburgh.*
1829 22 Roger, Jenny, and Peggy.

SCOTTISH ACADEMY.
65 *West Port, Edinburgh.*
1829 101 Showing the New Dress.
251 A Sketch from Nature.
28 *Robb's Court, Tobago Street, Edinburgh.*
1830 35 The Market Girl.
50 Portrait of a Gentleman.
105 The Mask.
165 Portrait of an Artist.
173 The Thorn.
1831 26 The Smuggler.
91 Portrait of an Old Shepherd.
171 Portrait of a Lady.
193 Portrait of a Lady.
202 Portrait of a Gentleman.
1831 19 Cottage Girl. (Exhibited as Diploma Work, owned by Scottish Academy. Not now in Diploma Collection. Possibly same as 'The Toilet,' withdrawn as nearly obliterated.)
1832 127 The Blessing.
148 Portraits of Two Children.
156 Portrait of a Gentleman.
181 Portrait of a Gentleman.
214 Reading the News.
262 The Admonition.
1833 11 The Pedlar.
71 Cottage Door: a Sketch.
148 Portrait of a Lady.
181 Portrait of a Gentleman.
298 Grandmother and Child.
1834 138 A' Body's like to be Married but me.
228 The Change is lost.
3 *Grove Place, Edinburgh.*
1835 34 The Laird of Cockpen.
52 Portrait of a Lady.
81 The Gossips.
133 Portraits of Children.
231 The Letter.
1836 16 The Evening Prayer.
62 The False Alarm.
162 Jeanie Deans in the Robber's Barn.
1837 21 Captain Basil Hall, R.N.
34 The Rev. Ralph Wardlaw, D.D.
55 The Mask.
193 The Strayed Children.
1838 54 The Rev. Andrew Thomson.
63 Scene from 'Legend of Montrose': Marquis of Montrose, Major Dugald Dalgetty, Ranald of the Mist, a Page, and a Sentinel.
79 Master Basil Hall, son of Capt. Basil Hall, R.N.
101 Kilmeny's Return.
186 The Recusant's Concealment: a Scene of the 'Forty-Five.'
205 The Orphans.
290 The Valentine.

ROYAL SCOTTISH ACADEMY.
1839 135 The Cottar's Saturday Night.
157 Elizabeth, late Duchess of Buccleuch, and Harriet, late Countess of Dalkeith, visiting a widow's cottage. From original portraits owned by the Duke of Buccleuch.
Lent by Mr. Alexander Hill, 50 Princes Street.

Bonnar, William—*continued*

160 Dougall M'Grigor.
213 The Grandmother's Favourite.
228 'Lucy's Flittin'.'
1840 89 A Sketch from Nature.
113 'Caleb Balderston' preparing breakfast for 'Ravenswood' and 'Bucklaw.'
172 King Robert the Bruce and the Spider.
356 The Mother's Stratagem.
113 *Princes Street, Edinburgh.*
1841 34 The Young Burns.
103 'John Anderson, my jo.'
321 Edie Ochiltree in the Prison at Fairport.
1842 35 The Rev. W. Menzies of Lanark.
49 Portrait of a Gentleman.
101 The Baptism of a Posthumous Child.
109 Scene at a School Door.
Lent by Mr. Haig.
342 Sabbath Morning.
350 Family Group: Portraits of a Gentleman, his Wife, and Daughter.
28 *London Street, Edinburgh.*
1843 110 Peden at the grave of Richard Cameron.
192 The Letter of Recommendation.
438 Lady Margaret Bellenden in the Cottage of Mause Headrigg.
1844 103 Portrait of a Gentleman.
127 Sir Patrick Hume, of Polwart, in Concealment.
455 Burns composing his ballad 'To Mary in Heaven.'
1845 123 'Lady Staunton's' Interview with her Son.
166 William Whyte, Esq.
1847 176 John S. More, Esq., Advocate, Professor, University of Edinburgh.
1848 175 Portraits of a Lady and Child.
270 Portrait of a Gentleman.
1849 63 Portrait of a Lady.
131 The Amateurs: a Sketch.
415 George Johnstone, M.D., LL.D.
1850 42 John Thomson, Esq., of Gogar Bank, and Grandchild.
94 Dr. William Macleod of Ben Rhydding, Yorkshire.
265 Portrait of a Gentleman.
447 Portrait of a Lady.
1851 38 Robert Bell, Esq.
63 Portrait of a Lady.
134 The Children of William Bell, Esq.
191 William Rutherford, Esq.
267 Portrait of a Gentleman.
1852 63 William Bell, Esq.
146 The Shepherd's Home.
395 Portrait of a Lady.
428 Alexander Black, Esq.
459 Portrait of a Gentleman.
1853 446 Hamer Stansfield, Esq., of Leeds.
479 The late William Bonnar, Esq., R.S.A. (N.G. of Scotland. Presented by Thomas Bonnar, 1879.)
1863 5 Elizabeth, Duchess of Buccleuch, and Harriet, Countess of Dalkeith, visiting a Widow's Cottage.
Lent by Alex. Hill, Esq.
168 The Blessing.
Lent by John Blackie, Esq.
190 Boys and Dogs.
Lent by M. N. Macdonald Hume, Esq.
1880 5 Kilmeny.
Lent by Mrs. Henderson.
193 The Forsaken.
Lent by Mrs. Henderson.

BOUGH, Samuel **Painter**

Born 1822. Died 1878.

Associate 1856. Academician 1875.

Carlisle.
1844 121 Ascham Mill, Westmoreland.
Prince's Theatre, West Nile Street, Glasgow.
1849 13 Yanwalk Mill, River Eamont.
319 Olivia's Garden.
494 Rowden Church, Cheshire.
552 View on the River Irwell, Lancashire.
1850 201 Stratford-on-Avon.
36 *Duke Street, Glasgow.*
1851 352 Broughty Castle: Sunset.
458 Edgehill.
464 Haddon Chase.
522 Glen Scaddel, Argyleshire.
14 *Muir Street, Hamilton.*
1852 119 Kirkcudbright Castle.
557 Sunrise: The Fisherman's Return.
1853 107 'Barnclutha.'
Lent by James Rodger, Esq., Glasgow.

306 Peeling Oak Bark : Cadzow Forest.
359 Bothwell Castle, near Uddingston.

5 *Bothwell Road, Hamilton.*

1854 424 Beech Trees : Autumn.
488 A November Day, near Caerlaverock, on the Nith.
552 Cadzow Forest Oaks.
660 Glasgow from Garngad Hill.

Ivy Bank Cottage, Port-Glasgow.

1855 209 Entrance to Cadzow Forest. (Kelvingrove Art Gallery, Glasgow, 'Cadzow Forest.' [? Same.] Bequeathed by Miss M. M'Kerracher, 1897.)
225 Fishing Boats running into Port: Dysart Harbour.
244 Gabbarts and Iron Shipyard, Dumbarton.
606 Victoria Bridge, Glasgow.
613 Study from Nature at Barncluith.
645 Woodhall, near Knutsford, Cheshire.

5 *Malta Terrace, Edinburgh.*

1856 73 Herring Boats going to Sea.
Lent by Robert Horn, Esq.
175 Edinburgh from Bonnington.
199 West Weemys Harbour : A Gusty Day.
219 Newhaven Harbour during the Herring Fishing.
263 Bridge-end, Kilmacolm.
370 An English Village: Winter Afternoon.
606 A Mill on the River Lowther, Westmoreland.

1857 123 The Hay-waggon.
Lent by the Dean of Faculty, John Inglis.
203 Moonlight on the Avon.
223 Lane Scene, near Guildford.
265 The Port of London.
326 Furness Abbey, Lancashire.
Lent by Robert Horn, Esq.
427 The Holmewood Common, Surrey. (N.G. of British Art: 'Holmwood, Dorking.' [? Same.] Presented by Earl of Carlisle, 1904.)
438 Verderer and Fallow Deer.
470 The Philosopher of Sans Souci.

1858 31 Inch Colm, looking West.
42 A Border Raid.
Lent by the Hon. Lord Murray.
180 Glen Mosan: Moonlight. (Kelvingrove Art Gallery, Glasgow, 'In Glen Massan.' [? Same.] Bequeathed by Miss Mary M'Kerracher, 1897.)
280 Naworth Castle.
Lent by Robert Horn, Esq.
349 The Thames, from Hungerford.
Lent by James Caird, Esq.
514 The Weald of Kent. (N.G. of Victoria, Melbourne. Bought 1871.)
Lent by the Association for Promotion of the Fine Arts in Scotland.
515 Inch Colm.
579 Travelling in Norway.
609 The Sands at Sunrise, Whitechurch.
Lent by James Horn, Esq.

1859 15 In Cadzow Forest.
Lent by Robert Horn, Esq.
81 Lane at Barncluith.
118 Edinburgh, from the Island of Inchcolm.
210 Edinburgh, from Leith Roads.
348 Sun rising over Fog Banks, Dutch Shipping, etc.
381 Oak Trees breaking into Leaf.
395 Lane at Barncluith.
484 A Hay-field.
536 Texel Roads : a Stiff Breeze.
Lent by the Association for Promotion of the Fine Arts in Scotland.
671 Sunrise on the Coast.

1860 134 The Way to the Forest.
244 Haughhead : Haymaking.
314 Springtime : The Old Forest Well.
478 The Thames at Chiswick : Moonlight.
487 The Vale of the Avon.
Lent by Thomas Nisbet, Esq.
618 Early Morning: Fishing Boats unloading.
665 'Within a mile o' Edinburgh Town.'
Lent by William Christie, Esq.
670 Buckhaven : The Last Gleam.
Lent by P. S. Fraser, Esq.
758 Leven : Sunrise.
Lent by R. S. Wyndham, Esq.

1861 89 Twilight.
Lent by William Laurie, Esq.
139 Tarbert Harbour, Lochfyne.
Lent by Wm. Laurie, Esq.

Bough, Samuel—*continued*

230 Inchcolm : Moonrise.
Lent by William Laurie, Esq.
232 Broughty Castle in the Olden Time.
Lent by John C. Bell, Esq., Dundee.
269 The Pier-Head at Aberdour.
516 St. Andrews : 'When the stormy winds do blow.'
Lent by Donald Roy Macgregor, Esq.
681 Aberdour, from the West.
718 Dutch Galliot in Aberdour Harbour.
Lent by Erskine Nicol, Esq., R.S.A.
735 Holmwood Common.
740 Aberdour.
1862 156 On the Eden at Corby Castle.
Lent by W. Laurie, Esq.
157 Hoar Frost.
Lent by J. C. Bell, Esq., Broughty Ferry.
248 The High Street.
503 A Ferry on the River Eden.
637 The Drave between North Berwick and the Bass : 'Here's to the Herring, the King of the Sea.'
1863 156 Auld Reekie : Twilight.
173 Berwick-on-Tweed, from a sketch made in 1837.
Lent by J. Charles Bell, Esq., Dundee.
213 On the Marr Bank : Sunrise.
286 Ankerstrom, on the Zuyder Zee.
294 Dream of Hellas.
Lent by George Patton, Esq.
339 The Beach at Sunrise.
368 Dysart Tower : Watery Sunset.
Lent by John Faed, Esq., R.S.A.
401 A Canal Scene.
442 Dordt.
1863 35 Inchcolm.
Lent by Robert Horn, Esq.
135 Cadzow Forest.
Lent by Robert Horn, Esq.
209 Naworth Castle.
Lent by Robert Horn, Esq
230 Forest Scene.
Lent by Robert Horn, Esq.
1864 94 Cora Linn, on the Clyde.
105 Tantallon Castle : Rain-storm clearing off. (Water-colour, entitled 'Tantallon Castle,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
183 Ulleswater, from Barton Fell.
248 The Clyde, from the Roman Camp at Dalziel.
346 A Salmon Wear on the Eden.
402 The Prisons of the Bass. (N.G. of N.S.W., Sydney. Bought 1891.)
584 Fishing Boats at Sunset.
667 Through the Wood.

2 *Hill Street, Edinburgh.*

1865 49 The Tower, London, from the River.
141 A Storm.
Lent by John Brash, Esq.
200 The Painting Room at the Old Adelphi Theatre, Edinburgh.
274 Off the Fife Coast.
Lent by Thos. Chapman, Esq.
320 An Otter Hunt : 'So early in the Morning.'
Lent by J. Taylor, Esq., Langholm.
352 A Trout Stream in Cumberland.
368 Edinburgh, from the East : Early Morning.
Lent by Alexander Young, Esq.
390 Newhaven.
Lent by J. C. Mackie, Esq.
552 In the Trossachs.
662 Hay-Field.
800 Holy Island Castle.
842 The Woods in Autumn.
1866 223 Tarbert, Loch Fyne.
Lent by John Mill, Esq.
317 The Sound of Mull.
Lent by W. D. Clark, Esq.
358 The Bass : Morning after a Storm.
Lent by Alex. Young, Esq.
405 The Tower of London.
426 The Forest Glade.
512 Dina and her young family.
Lent by Dr. Thatcher.
596 A Cheshire Canal.
629 The Vale of Teith.
Lent by Robert Jardine, Esq., M.P.
672 The Dog in the Manger.
1867 43 Fox breaking Cover.
90 Kirkwall Harbour. (Water-colour, same title, bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')

161 ' 'Twas when the Seas were roaring.'
Lent by H. Bruce, Esq.
185 West Wemyss. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by J. G. Orchar, Esq.
199 Benledi. (Water-colour, entitled 'Ben Ledi from the Pass of Leny,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
289 The Bass.
357 On the Scheldt: Antwerp in the distance.
Lent by H. Bruce, Esq.
507 North Berwick.
Lent by J. Reid, Esq.
832 Saint Monance, Fife.
1868 68 The Forth, from the Abbey Craig, Stirling.
93 Partridge-shooting.
Lent by R. M. Jones, Esq., Leith.
133 Saint Monance.
156 English Travellers in Norway.
Lent by Thomas Swan, Esq., Braid.
165 Brook at Limefield.
172 The Ross, near Hamilton.
225 Canty Bay. (Two Water-colours, entitled 'Canty Bay,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
234 Calgarry, Mull.
268 North Berwick Harbour.
410 The Thames, from Greenwich.
651 Borrowdale, Cumberland.
1869 229 Skiddaw, from Wattenlath.
408 The Fortalice of the Bass.
699 A Swollen Torrent: Hartz Mountains.
742 Cader Idris.
770 Ruins on Inch Mahon, Isle of Menteith.
899 Windy Morning: Loch Leven.
911 Dunstanbrough Castle: a Storm.
1870 212 Whale Ashore at Longniddry.
213 Head of Whale.
Lent by Professor Turner.
386 On the Solway.
446 Skye.
Lent by T. Chapman, Esq.
864 Canty Bay.
1871 59 Canty Bay: Fishermen playing Ninepins.
62 Saint John's Vale, Cumberland.
Lent by Thos. A. Smieton, Esq., Panmure Villa, Broughty Ferry.
152 A Sunny Day in Iona.
Lent by Mr. Strahan.
225 A Highland Glen in Ross-shire.
233 The Beach at Sunset.
362 The Broomielaw, Glasgow.
Lent by Geo. Girle, Esq.
378 Glen Carron, Ross-shire.
Lent by William Thompson, Esq.
693 The Field of Bannockburn, from the Gillie's Hill.
894 Ravenscraig Castle.
Lent by Thomas Welsh, Esq., Ericstane.
1872 114 London, from Shooters Hill.
Lent by Alexander Mitchell Innes, Esq., of Ayton.
156 The River Thames at Henley.
228 Thirlemere, Westmoreland.
340 Wetherall Wood.
392 The Avon, near Bristol.
457 The Woods in Autumn.
Lent by James Falshaw, Esq., Edinburgh.
689 Buchan Ness.
Lent by James Falshaw, Esq.
1873 193 The Quhair and the Tweed at Innerleithen.
Lent by John Clapperton, Esq., Master of the Merchant Company.
227 Sweetheart Abbey.
Lent by William Forrest, Esq., Edinburgh.
405 Borrowdale.
Lent by Alexander Young, Esq., Portobello.
496 The Western Shore of Iona.
904 Barnton Park.
Lent by Robert Clark, Esq., Edinburgh.
1038 Lannercost Abbey, Cumberland.
Lent by Dr. Robertson.
1051 A Derelict Ship.
Lent by William Nelson, Esq., Hope Park.

Bough, Samuel—*continued*

1074 Canty Bay.
Lent by Dr. Robertson.

1874 215 Crossthwaite Bridge, Cumberland.

735 On the Thames: Thunderstorm clearing off.
Lent by Thomas Chapman, Jun., Esq., Edinburgh.

750 St. Andrews.
Lent by William Paterson, Esq.

782 Glen Shin, Ross-shire.

806 A Wet Village.

831 Styehead Pass, Cumberland.
Lent by J. Julius Weinberg, Esq., Dundee.

893 Tiney. (? 'Tinly.')
Lent by Mrs. Wallace, Murray Villa, Grange.

991 Skye.
Lent by Mrs. Bough, Jordan Bank, Morningside.

1013 Braid.

1875 77 Peel Castle, Isle of Man. (Kelvingrove Art Gallery, Glasgow. Adam Teacher Bequest, 1898.)

171 Peel Harbour, Isle of Man.

258 Eagle Craig, Borrowdale.

325 'Roger,' the property of Geo. Thompson, Esq., Edinburgh.

778 Study of Ash Trees.

820 Crummock Water, Cumberland.

861 Braid, looking West.

969 Scene from 'The Bride of Lammermoor.'
Lent by the Association for the Promotion of Fine Arts in Scotland.

980 Graves of Forgotten Kings: Iona.
Lent by Alexander Younger.

1876 192 Edinburgh, from Bonnington. (Diploma Work. R.S.A. Collection.)
Lent by the Royal Scottish Academy.

256 The Rocket Cart.
Lent by Alex. Young, Esq., Portobello

482 The Tweed and Teviot: Windstorm.
Lent by John Clapperton, Esq.

980 Edinburgh, from Inchkeith.
Lent by Colonel Robison, U.S.A.

1003 Naworth Castle, Cumberland.
Lent by Captain Lodder, R.N.

1065 The Crieff Hills.
Lent by Alexander Young, Esq., Portobello.

1076 Troup Head.

1877 66 West Wemyss Harbour.
Lent by Thos. G. Taylor, Esq.

182 The March of the Avenging Army. The picture represents the army crossing the Solway into England during a thunderstorm at sunset.
Lent by John Grieve, Esq., London and Edinburgh.

335 Distant View of Carlisle.

354 Cadzow Forest.
Lent by A. Whyte, Esq.

461 The Thames at Greenwich: Sun breaking through the mist.
Lent by Mr. Dewar.

944 Pencaitland Church.

1003 Mary M'Gee.
Lent by Mrs. Bough.

1878 308 Ullswater, from Pooley Bridge.
Lent by R. Clark, Esq.

395 Bylaff Glen, Isle of Man.

817 Tam o' Shanter.
Lent by William Paterson, Esq.

880 On the Avon, near Bristol.

904 Eiderlin, Argyllshire.

1048 The Billowness, Fife.

1079 'A blast o' Januar wind
Blew hansel in on Robin.'
(*Vide* 1879, No. 357.)
Lent by W. Paterson, Esq.

1879 240 Near Corbie Castle, River Eden, Cumberland.
Lent by James M'Kelvie, Esq., Edinburgh.

323 St. Monance: Day after a Storm.
Lent by the Glasgow Institute of the Fine Arts. (This picture was sold, together with others owned by the Glasgow Institute, *c.* 1880, when money was required to build new Galleries.)

357 Burns' Cottage. (Same quotation as 1878, No. 1079.)
Lent by James Reid, Esq., Glasgow.

462 Edinburgh Castle, from the Canal.
Lent by Mrs. J. H. Young, Glasgow.

803 Fishermen Drying Nets near Canty Bay.
Lent by W. Cleghorn Murray, Esq., W.S., Edinburgh.
818 Yanwath Hall.
Lent by Robert Ramsey, Esq., Glasgow.
886 Bannockburn.
Lent by William Paterson, Esq., Edinburgh.
1880 149 Dysart: Sunrise.
Lent by Mrs. Menzies, Edinburgh.
157 Port of London.
Lent by Mrs. Blair.
159 Borrowdale.
Lent by Robert Clark, Esq.
167 Dysart: Evening Effect.
Lent by Mrs. Robert Horn, Edinburgh.
173 Naworth Castle.
Lent by Mrs. Robert Horn, Edinburgh.
213 Edinburgh, looking West.
Lent by Mrs. Blair.
420 The Forth, from the Abbey Craig, Stirling.
Lent by Mrs. Lancaster.
433 Naworth Castle.
Lent by Thomas Chapman, Esq.
434 Storm in Orkney.
Lent by James Reid, Esq., Edinburgh.
437 North Berwick, from Railway.
Lent by James Reid, Esq., Edinburgh.
440 Two Small Landscapes in one Frame.
Lent by Mrs. Robert Horn, Edinburgh.
470 Cellardyke Harbour: Sunset.
Lent by Thomas Chapman, Esq.
478 Guildford Bridge.
Lent by William Brodie, Esq., R.S.A.
1887 215 Kirkwall Fair: a Rainy Day.
Lent by Wm. M'Taggart, Esq., R.S.A.
443 Brunstane Wood.
Lent by Andrew Muirhead, Esq.
447 East Wemyss.
Lent by Andrew Muirhead, Esq.
451 Crail Harbour.
Lent by Andrew Muirhead, Esq.
460 Loch Leven.
Lent by Andrew Muirhead, Esq.
461 Newark Castle.
Lent by Andrew Muirhead, Esq.
465 The Bass Rock.
Lent by Lockhart Thomson, Esq.
510 The Moated Grange.
Lent by Sir W. Fettes Douglas, *P.R.S.A.*
535 Bothwell Castle.
Lent by J. Irvine Smith, Esq.

BOWIE, John — Painter

Born 186–.

Associate 1903.

43 *Lauriston Place, Edinburgh.*
1882 587 Autumn: near Edinburgh.
910 'I'm fear'd to gang in.'
1883 568 The Village Pump.
751 By the Rippling Brook.
762 The Nungate, Haddington: Early Morning.
1884 508 Ruth.
1885 179 Lucy, Daughter of Thos. C. Jack, Esq.
224 Memories.
659 Winnie, Daughter of Thomas C. Jack, Esq.
1885 145 Hermitage Farm.
692 Road to the Farm.
1888 478 Portrait.
606 John A. Callender, Esq.
611 'If you please.'
688 Sunny Dreams.
696 Her Idol.
1889 153 Portrait.
517 The Grammarian.
726 T. G. Stoddart, Esq.
1890 409 A Portrait.
1891 125 Roses.
143 Les Souvenirs de Malmaison.
541 Mrs. J. S.
41 *Lauriston Place; Studio, 24 George Street, Edinburgh.*
1891-2 7 'Le Prince de L'Eglise.'
82 Clark Stanton, Esq., R.S.A.
24 *George Street, Edinburgh.*
1893 153 Rev. John Glasse.
1894 263 Albert B. Bach, Esq.
1895 7 Costume Portrait.
72 Portrait.
1896 138 Peter Johnston, Esq.
36 *Torphichen Street, Edinburgh.*
1897 385 Robert Miller, Esq., Lord Dean of Guild.

Bowie, John—*continued*

395 The Right Hon. A. M'Donald, Lord Provost, Edinburgh.
442 Bailie Gulland.
449 Ex-Bailie Macpherson.
1898 291 R. Payton Reid, Esq., A.R.S.A.
355 Bailie Kinloch Anderson.
362 Bailie Robertson.
1899 72 The Very Rev. James MacGregor, D.D., H.R.S.A. (In St. Cuthbert's Church, Edinburgh).
258 Roses.
314 William Beattie-Brown, Esq., R.S.A.
1900 27 Mrs. M'Ewen of Bardrochat.
81 Portrait.
119 Portrait.
274 The Very Rev. Principal Story, D.D., University of Glasgow.
1901 201 Rev. Hugh Black, M.A.
247 Portrait.
484 The Very Rev. Principal Rainy, D.D. Lent by the United Free Church College.
1902 191 Councillor Purves, ex-Captain, Edinburgh Burgess Golf Club. (Burgess Golf Club, Edinburgh. Presented.)
261 The Rev. Dr. Stewart, Lovedale. Lent by the United Free Church College.
1903 154 David Ballingall, Esq., Factor of the Estate of Blair-Drummond and Ardoch.
492 John Martin, Esq. Presentation Portrait.
24 *George Street, Edinburgh.*
1904 168 Sir Alexander Kinloch, Bart. Presentation Portrait.
350 William Ormiston, Esq., J.P., ex-Lord Dean of Guild, Edinburgh. Presentation Portrait.
491 The Rev. James Miller, Chalmers United Free Church, Bridge of Allan. Presentation Portrait.
Raeburn Studio, 32 York Place, Edinburgh.
1905 386 The Right Rev. John Dowden, D.D., LL.D., Bishop of Edinburgh.
507 Portrait Study.
41 *Lauriston Place, Edinburgh.*
1906 290 'Louie.'
1908 343 Hew Morrison, Esq., LL.D.
Kirkcudbright.
1911 42 Anemones.
86 The Last of the Lenten Lilies.
204 The Rosebud.
1912 164 Early Blossom.
4 *Hertford Street, Mayfair, London, W.*
1914 356 Her Majesty's Chaplains: End of Queen Victoria's Reign. (Church of Scotland Offices, Edinburgh.)
1916 122 Colonel Hesketh, Indian Army.

BRANGWYN, Frank — **Painter**

Born 1867.

Hon. Member 1914.

Temple Lodge, Queen Street, Hammersmith, London, W.
1911 193 Susannah and the Elders.
493 A Venetian Boat-builder's Yard. Lent by William Hole, Esq., R.S.A.
551 Bridge, Valentre.
572 Church of Notre Dame, Eu.
1912 90 Fishwoman.
1914 212 Wine. Lent by Captain John Audley Harvey, Hampstead, London.
616 The Crucifixion. Lent by Captain John Audley Harvey, Hampstead, London.

BROCK, Sir Thomas — **Sculptor**

Born 1847.

Hon. Member 1911.

The Studio, Osnaburgh Street, Regent's Park, London, N.W.
1903 218 Bust of the late Sir Henry Tate: Plaster. (N.G. of British Art. In Bronze. Presented by subscribers, 1898.)
306 Bust of Lord Leighton, P.R.A.: Plaster.
310 Eve: Plaster Statuette.
1907 197 Marble Bust: 'Contemplation.'
1911 604 Bust of His late Majesty King Edward VII.: Plaster.
1913 656 Eve: Plaster Statue (1898). (N.G. of British Art. In Bronze. Henry Tate Gift, 1900. Kelvingrove Art Gallery, Glasgow. In Plaster. Bought 1901.)

676 The late Lord Lister: Plaster Bust. To be placed in the Royal College of Surgeons, London.
1915 18 Study of a Head for the figure of Sculpture for the tomb of Lord Leighton: Marble.

BRODIE, William Sculptor

Born 1815. Died 1881.

Associate 1852. Academician 1859.

Secretary 1876-81.

10 *Cumberland Street, Edinburgh.*
1847 630 Bust of Sir Thomas Dick Lauder, Bart.
632 Bust of a Gentleman.
636 Medallion Portrait.
637 Medallion Portrait.
641 Portrait of an Officer in Highland Uniform.
642 Portrait of an Officer.
651 Medallion Portraits.

14 *Heriot Place, Lauriston.*
1848 602 Family Group.
607 Bust of the Right Hon. the Lord Advocate.
1849 347 Bust in Marble: Haidee.
602 Bust of Dante, from an authentic mask in the possession of the Lord Advocate, Andrew Rutherfurd, Esq., later Lord Rutherfurd.
609 Bust of William Watson, Esq., Sheriff-Depute, Aberdeen, Founder of the Industrial Schools.

10 *North St. Andrew Street, Edinburgh.*
1850 459 Group: Little Nell and Her Grandfather.
461 Bust in Marble: Dante.
Lent by Lord Advocate, Andrew Rutherfurd, Esq., later Lord Rutherfurd.
464 Bust in Marble of the late Mrs. J. H. Burton.
481 Bust of Professor Simpson.
1851 649 Bust of the Hon. Lord Jeffrey.
653 Medallion: Of Industry bringing Peace.
654 Medallion: Victory of Peace.
660 Group in Plaster: Affection.
663 Bust of Shakespere.
665 Bust of the late Rev. David Welsh, D.D.
667 Marble Head of Child Praying.
670 Bust of Master T. Constable.
673 Bust of Mary, Queen of Scots.
1852 680 Bust of a Lady.
682 Bust of Thomas Faed, Esq., A.R.S.A.
686 The Pet.
692 Group in Bronzed Type Metal: Bruce in Defence of Liberty.
709 Bust in Marble of the late David Welsh, D.D.

10 *North St. David Street, Edinburgh.*
1853 683 Bust of David Shaw, Esq., Ayr.
686 Bust of Miss Gray.
688 Medallion of a Gentleman.
693 Bust in Marble: 'Hope.'
700 Intaglio: Dante and Beatrice.

10 *Randolph Cliff, Edinburgh.*
1854 696 Bust of the Hon. Lord Cockburn. (Model for 1855, No. 762.)
699 Bust in Marble of Miss Rutherfurd.
702 Intaglio: The Lily of the Valley.
704 Basso Relievo.
705 Model Design for a Statue of the Duke of Wellington, with figures at the base.
707 Bust of Thomas Constable, Esq.
709 Marble Bust: Corinna, Head from a Statue executed in Rome.
713 Intaglio: Adoration.
716 Marble Portrait Bust.
Lent by Professor Jenner, University College, London.
1855 750 Bust of Charlotte, Daughter of D. O. Hill, Esq., R.S.A.
756 Medallion in Marble of Dante and Beatrice.
760 Posthumous Bust of a Lady.
762 Bust in Marble of the late Hon. Lord Cockburn. Commissioned by members of R.S.A. (Diploma Work. R.S.A. Collection. For model, *vide* 1854, No. 696.)
768 Bust of the Right Hon. Lord Rutherfurd. Commissioned by Lord Mackenzie and members of the Bar for Advocates' Library, Edinburgh.

Brodie, William—*continued*

770 Bust of Harry George, Son of Deputy-Commissary General Weir.
782 Bust in Marble of Professor Simpson.
785 Marble Statue: Corinna.
Lent by William Wilson, Esq., of Bank nock.

1856 714 Statue: Nursery Music.
719 Statuette: The Captive Chaldean.
723 Marble Bust of the late Right Hon. Lord Rutherfurd.
727 Marble Bust of the Hon. Lord Handyside.
728 Marble Bust of Mrs. Lenox Kenedy of New York.
729 Bust of Alfred Tennyson, Esq., Poet-Laureate. To be executed in Marble for Charles Jenner, Esq.
730 Medallion Portrait of the Hon. Lady Mary Labouchere.
736 Marble Bust of Alexander Campbell, Esq., of Monzie.
737 Marble Bust of the late Dr. Richard Mackenzie. From a photograph by Tunny.
742 Statue of Mary, Daughter of Edward James Jackson, Esq.
747 Statue of Hecamede. Executing in Marble for Right Hon. Henry Labouchere.
748 Statue of Œnone, a nymph of Mount Ida, the daughter of a River God.

9 *Coates Place, West Maitland Street, Edinburgh.*

1857 246 Statue: The Thunderstorm.
677 Bust of Mrs. Sydney Dobell.
682 Bust in Marble of Alexander Cowan, Esq.
683 Bust in Marble: 'La Penserosa.'
685 Bust in Marble of the late Mrs. Miller.
693 Bust in Marble of the Right Hon. the Lord Advocate.

1858 755 Marble Bust of the late Hon. Lord Moncreiff.
756 Statue in Marble: Hecamede, the Greek Nurse.
762 Sunshine.
763 Bust in Marble: a Scotch Lassie. (N.G. of Scotland. This bust by Brodie after Patric Park [*vide* Park, 1856, No. 721], 'with some modifications.' Presented by R.S.A., 1910.)
764 Statue in Marble: Œnone.
772 Bust in Marble of the late Hugh Miller. (*Vide* 1916, No. 54.) (Scottish N.P.G. Presented by Rev. W. Hanna and subscribers, 1882.)
775 Chaldea Captive.

1859 716 Bust in Marble of the late Right Hon. Lord Dunfermline. (Scottish N.P.G. Reduced replica in Marble. Presented by Colonel and the Hon. Mrs. Trotter, 1891.)
725 Monumental Portrait in Marble, for Lord Kinnaird.
731 Bust in Marble: Storm.
733 Bust in Marble: Sunshine.
735 Bust of Burns.
741 Medallion of the late George Combe. (*Vide* 1916, No. 36.) (Scottish N.P.G. In Plaster. Presented by Mrs. Hodgson, 1894.)
742 Medallion in Marble.

1860 845 Colossal Bust in Marble of the Right Hon. Lord Kinnaird. Commissioned by Committee for Dundee Corn Exchange.
847 Bust of Professor Blackie. (Scottish N.P.G. In Plaster. Acquired in exchange for D. W. Stevenson's bust [*vide* 1891, No. 570], which was bought in 1903.)
849 Bust in Marble of the late Right Hon. Earl of Rothes.
863 Bust in Marble of the late Colonel Hugh Morrison, H.E.I.C.S.
873 Medallion Portrait of Sir John Bowring.

1861 782 Medallion Portrait of Elizabeth, Lady Kinnaird. In Marble, after Romney's portrait of 1780.
784 Marble Bust of the late Jas. Buchanan, Esq. For Merchants' House, Glasgow.
785 Medallion Portrait of the late Alexander Cowan, Esq. In Bronze. For monument in Grange Cemetery by J. A. Bell.

787 Medallion Portrait of the Right Hon. Lord Kinnaird. In Marble, after Romney's portrait of 1780.
790 Marble Bust of Mrs. Pender.
791 Alto-Relievo head of 'Matty.'
792 Marble Statue: Œnone deserted by Paris.
793 Bronze Medallion of the late Hon. Lord Moncreiff.
796 Alto-Relievo Head of 'Willie.'
797 Marble Bust of John Pender, Esq., Manchester.
801 Bust of Amy, daughter of John Phillip, Esq., R.A.
804 Bust of the Rev. Dr. Guthrie.
810 Bust of John Hill Burton, Esq. (Scottish N.P.G. Executed in Marble by Alexander Rhind, 1885. Presented by J. R. Findlay, 1885.)
1862 825 Statue in Marble of the late the Hon. Lord Cockburn. Intended as a public memorial.
826 Bust in Marble: Aunty Bella.
Lent by John Phillip, Esq., R.A., H.R.S.A.
830 Bust in Marble of Charles Maclaren, Esq. (Museum of Science & Art, Edinburgh. Scottish N.P.G. Copy by J. Hutchison, R.S.A., presented by J. R. Findlay, 1889.)
855 Marble Bust of the late Alexander Earle Monteith, Esq., Sheriff of the County of Fife. For the New College, Edinburgh.
1863 788 Statuette of Jeanie Deans.
798 Marble Bust of John A. Rankin, Esq., of Muirhouse.
800 Marble Bust of the late Principal Cunningham. For the New College, Edinburgh.
822 Marble Bust of Maurice Lothian, Esq., Procurator-Fiscal for the County of Midlothian.
830 Statuette in Marble of Corinna, the Lyric Muse.
Lent by James Hay, Esq., Leith.
1863 399 Bust of Professor Blackie.
401 Bust in Marble: Alfred Tennyson, 1856.
403 Bust in Marble: Dante.
405 Statue of Sunshine.
409 Statue of Corinna, the Lyric Muse. The Marble owned by W. Wilson, Esq., Banknock.
417 Bust in Marble: a Highland Lassie.
423 Statuette of Œnone deserted by Paris. Lent by Charles Jenner, Esq
1864 699 Winter.
703 Posthumous Bust in Marble.
704 Bust of William Lindsay, Esq., Provost of Leith. For the Lindsay Testimonial.
709 Bust in Marble: William Smith, Esq. For the Philosophical Institution, Edinburgh.
710 'La Vignarola.'
732 Bust in Marble: 'Juanita,' an Andalusian Coquette.
736 Bust of the Right Hon. Charles Lawson, Lord Provost of Edinburgh.

Cambridge Street, Edinburgh.

1865 862 Alto-Relievo in Marble: 'Faith.' Part of a Mural Monument.
868 Bust in Marble of the Right Hon. John Inglis, Lord Justice-Clerk.
Lent by James Hay, Esq., Leith.
876 Bust in Marble of Mrs. Rutherfurd Clark.
894 Bust in Marble of Mrs. Robert Hislop, Jun.

St. Helen's, Cambridge Street, Edinburgh.

1866 871 Marble Bust of a Lady.
876 Marble Portrait Statue of the Right Hon. Lady Kinnaird.
879 Posthumous Bust in Marble of Miss Home of Argaty.
885 Marble Bust of William Thomas Thomson, Esq., F.R.S.E. For Colonial Life Assurance Co.
907 Marble Bust of Dr. Macleod of Ben-Rhydding.
910 Marble Bust of Mrs. Thomson.
912 Posthumous Bust in Marble of Miss Duncan.
1867 896 Posthumous Bust in Marble of a Child.
898 Bust in Marble of a Gentleman.
909 Bust in Marble of Miss Ballantine. Part of Ballantine Testimonial.
918 Penelophon, the Beggar Maid: Marble.

Brodie, William—*continued*

922 Alto-Relievo: In Memoriam.
926 Kilmeny: Marble.
933 Bust in Marble of Miss Imlach.
935 Bust in Marble of a Lady.
941 Bust in Marble of John Ritchie, Esq.
1868 1018 Bust of Robert Cox, Esq., W.S. (In Philosophical Institution, Edinburgh.)
1022 Bust in Marble of the late Alexander Macduff, Esq., of Bonhard. Subscribed for by his friends of Church of Scotland.
1030 Bust in Marble: 'Our Dora.'
1032 Bust in Marble of James Young, Esq., of Limefield.
1034 Bust of the late John Phillip, Esq., R.A., H.R.S.A.
1040 Bust of the late Professor Goodsir.
1081 Bust in Marble of Her Majesty the Queen. A duplicate of the Bust at Windsor Castle begun by Alexander Brodie in 1865, and finished from sittings at Balmoral in October, 1867, by William Brodie, R.S.A.
1082 Bust in Marble of Professor Syme.
1086 Statue in Marble: 'Light in Darkness.'
1869 934 Bust in Marble of Thomas Constable, Esq.
977 Bust of the late Alexander Smith.
998 Statuette in Marble of Dr. Livingstone. (Dundee Art Gallery. Bequeathed by Miss Baxter, 1885.)
1000 Posthumous Bust in Marble of 'Willie.'
1002 Bust in Marble of the late John Phillip, R.A., H.R.S.A. (Aberdeen Art Gallery. Bought by Town Council, 1901.)
1004 Statue in Marble: 'Sunshine.'
1004* Statuette in Marble: Ruth.
1870 909 Bust in Marble of the late John Stewart, Esq., F.R.S., Nateby Hall, Lancashire.
910 Bust in Marble of a Lady.
913 Bust in Marble of Little 'Judy.'
917 Bust in Marble of 'Ada.'
939 Bust in Marble of the late Robert Lee, D.D. Part of Lee Memorial, Edinburgh University.
941 Bust in Marble of a Lady.
943 Marble Statue of the late John Graham Gilbert, R.S.A. (Kelvingrove Art Gallery, Glasgow. Presented by Artist's widow, 1877.)
945 Subscription Bust in Marble of Professor Christison, M.D., D.C.L. For Edinburgh University Collection.
946 Bust in Marble of Mrs. MacLellan, Skye.
1871 763 Statuette in Marble of James Hay, Esq., Leith.
Lent by Thomas Menzies, Esq.
764 Bust in Marble of the late Mrs. Hallard.
773 Bust in Marble of the late Hon. Lord Barcaple.
776 Model for Head of Colossal Statue of the late Professor Graham. Executing in Bronze for James Young of Kelly. To be placed in George Square, Glasgow.
779 Bust in Marble of the late Donald Horne, Esq., of Sturkoke.
782 Bust in Marble of the late J. G. Dymock, Esq.
790 Bust in Marble of Mrs. Mungo Burton.
1872 635 Bust in Marble of Mrs. John Boyd.
639 Bust in Marble of the late Robert Balfour, Esq., C.A. For Edinburgh Academy.
644 Bust in Marble of the late Sir James Y. Simpson, Bart., M.D., D.C.L. For Edinburgh University.
649 Bust in Marble of the late William Brand, Esq., Secretary, Union Bank of Scotland.
664 Bust in Marble of the late Mrs. David Chalmers.
666 Bust in Marble of Mrs. Heugh.
1873 640 Bust in Marble of Master Patrick Balfour.
643 Bust in Marble of the late Mrs. Farquharson of Invercauld.
645 Bust in Marble of the late Mrs. J. B. Balfour.
651 Thos. Jamieson Boyd, Esq., F.R.S.E., Master of the Merchant Company, 1869-71. Presented by members of the Company, together with a portrait, placed in Merchant Hall.

652 Bust in Marble of Mrs. Law.
653 Bust in Marble of Provost Swan, Kirkcaldy.
656 Bust in Marble of ex-Lord Provost Law.
667 Statuette in Marble: Blind Girl Reading. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq., Dundee.
1874 566 Statue in Marble of Charlie, son of John Cowan, Beeslack.
571 Bust in Marble of Adam Black Duncan, son of William Duncan, Esq., Edinburgh.
573 Bust in Marble of J. S. Fleming, Esq.
589 Bust in Marble of Mrs. David Jeffrey.
590 Bust in Marble of the late Robert S. Candlish, D.D. (In St. George's U.F. Church, Edinburgh.)
591 Bust in Marble of David Jeffrey, Esq.
1875 655 Marble Group: 'Education.' (Merchant Company, Edinburgh. Executed in honour of George Grindley.)
656 Statuette: Rebecca at the Well.
660 Marble Bust: 'The rising lily's snowy grace.'
662 Marble Bust: 'With laurel leaves her folded robe.'
666 Marble Statuette: a Technical Scholar. (Buchanan Institution, Glasgow. Colossal size.)
679 Marble Bust of the late Rev. Professor James Robertson, D.D. For presentation to Church of Scotland.
684 Marble Statuette: Edith of Lorne.
1876 722 Statuette in Marble: Amy Robsart.
724 Bust in Marble of the late Miss Frances R. MacGregor.
725 Bust in Marble of the late Mrs. MacGregor.
728 Replica Bust in Marble of the Baroness Burdett Coutts.
740 Bust in Marble of the late Lady Coxe.
746 Bust in Marble of John Clapperton, Esq., Master of Merchant Company, 1873-4. Presentation.
751 Basso Relievo in Marble: The Parting of Abradates and Panthea.
1877 667 Portrait Statue in Marble of Michel Alexander Russel.
670 Memorial Bust of the late Professor Crawford. (Edinburgh University. Presented by students.)
673 Bust in Marble of the late Alexander Russel, Esq., Editor of *The Scotsman*. (Scottish N.P.G. Presented by Proprietors of *The Scotsman*, 1896.)
676 Bust in Marble of the late James Simson, M.D., F.R.C.S.E.
677 Bust in Marble of a Boy.
680 Basso-Relievo in Marble: Hesiod.
682 Basso-Relievo in Marble: Homer.
1878 743 Bust in Marble: Dr. Robert Moffat.
744 Bust in Marble: the late Mrs. Montgomerie Neilson of Queenshill.
762 Bust in Marble: Mrs. James Ogston of Norwood.
763 Bust in Marble: the late Hugh Blair, Esq.
770 Statue in Marble: David Livingstone.
Lent by James Young, Esq., of Kelly and Durris.
1879 748 Bust in Marble of Mrs. James Auldjo Jamieson.
749 Posthumous Bust in Marble of Helen Alice, Daughter of Colin Mackenzie, Esq., of Portmore.
761 Bust in Marble of David Livingstone.
Lent by Mrs. Livingstone Bruce.
774 Bust of Joseph Jefferson.
775 Bust in Marble of Robert Bryson, Esq., Master of Merchant Company, 1875-7. Presentation.
779 Bust in Marble of the late Robert Horn, Esq., Dean of the Faculty of Advocates.
1880 780 Bust in Marble of the late Mrs. H. Brown.
782 Bust in Marble of the late Rev. Principal Harper.
783 Bust in Marble of the late Mrs. Connel Black of Kailzie.
799 Bust of Henry Irving.
801 Bust in Marble of Mrs. Bell.
804 Bust of Ellen Terry.
1880 355 Head of Corinna.
Lent by the Artist.

Brodie, William—*continued*

356 Bust in Marble of Miss Twiname.
Lent by Miss Twiname.

357 The Right Hon. Lord President Inglis.
Lent by the Faculty of Advocates.

358 Bust of the Baroness Burdett Coutts.
Lent by the Artist.

359 'Judy': Bust in Marble.
Lent by J. R. Findlay, Esq.

360 Statuette of the Blind Girl Reading.
Lent by the Artist.

361 Bass-Relievo of Homer.
Lent by the Artist

362 Statuette: the Maid of Lorn disguised as a Page.
Lent by the Artist.

364 Statue of Livingstone. Executed in Marble for James Young, Esq., of Kelly.

366 Basso-Relievo: the Parting of Hector and Andromache.
Lent by the Artist.

370 Bust of a Daughter of the Artist.
Lent by the Artist.

382 Bust of Joseph Jefferson.
Lent by the Artist.

1881 719 Jeanie Deans on her way to London: Statuette.

721 The Laird of Dumbiedykes: Statuette.

722 The late James Mylne, Esq., W.S.

723 A Daughter of the Artist.

724 The late Thomas Carlyle: from Life. (Scottish N.P.G. In Plaster. Presented by W. G. Patterson, 1887.)

725 Miss Young of Kelly.

738 William Nelson, Esq., Salisbury Green.

1882 739 Bust in Marble of James Young, Esq., LL.D., F.R.S., of Kelly.
Lent by James Young, Esq., LL.D.

1887 181 Bust in Marble of the late Lord Cockburn. (*Vide* 1855, No. 762.)
Lent by the Royal Scottish Academy.

1916 2 Mrs. Hutchison: Bust in Marble.
Lent by Mrs. Melville, Edinburgh.

36 George Combe: Medallion. (*Vide* 1859, No. 741.)
Lent by the Scottish N.P.G.

40 Dante and Beatrice: Medallion.
Lent by James Mackinlay, Esq., Edinburgh.

54 Hugh Miller: Bust in Marble. (*Vide* 1858, No. 772.)
Lent by the Scottish N.P.G.

BROUGH, Robert **Painter**

Born 1872. Died 1905.

Associate 1904.

130 *George Street, Edinburgh.*

1893 204 'Dolce Pomum.'

350 'Such burial, then, the illustrious Hector found.'

418 On Fife Shores.

c/o Messrs. Hay & Lyall, Aberdeen.

1894 43 Ranald Macdonald, Esq., Cluny Estates.
Lent by G. B. Esselmont, Esq., Aberdeen.

267 *Union Street, Aberdeen.*

1895 426 Girl in White: Portrait.

555 Bridge on the Seine.

75 *Union Street, Aberdeen.*

1896 3 'To beggar's eye appeared the holy vision.'

381 Alice, daughter of Theodore Crombie, Esq.

1897 140 After the Storm.

447 John Duthie, Esq., of Cairnbulg.

Rossetti Studios, Flood Street, Chelsea, London, S.W.

1898 419 Fantaisie en Folie. (N.G. of British Art. Bequeathed by the Artist, 1905.)

1899 22 Mrs. Dunn of Murtle.

192 John Fleming, Esq., Lord Provost of Aberdeen.

346 Kathleen, daughter of Theodore Crombie, Esq.

1900 410 Edie, daughter of O. H. Edinger, Esq., London.

33 *Tite Street, Chelsea, London, S.W.*

1901 149 Surgeon-Colonel T. J. Galloway, C.B.

463 Viscountess Encombe.

1902 133 The Right Hon. Lord Justice Vaughan Williams.

259 *Union Street, Aberdeen, and* 33 *Tite Street, Chelsea, London, S.W.*
1903 476 Mrs. Milne of Kinaldie.
Lent by Colonel Milne, of Logie, Elphinstone.
1904 399 John Donald, Esq. (Aberdeen Art Gallery. Presented by Sitter, 1905.)
1905 139 Lord Torphichen.
366 Mrs. G. A. Paley, of Ampton Hall.
1906 161 The Most Hon. the Marquess of Linlithgow.
Lent by Lord Linlithgow.
294 The Rev. James Stewart, D.D., Peterhead.
Lent by the Rev. Dr. Stewart, Peterhead.

BROWN, Alexander Kellock Painter

Born 1849.

Associate 1892. Academician 1908.

48 *Renfrew Street, Glasgow.*
1871 432 Arran from the Moor, above Kamesburgh.
621 Saw-Mill, Port Bannatyne.
1873 329 The Kyles of Bute, from Buteshire.
472 Barnbougle Castle, Firth of Forth.
1 *Athole Terrace, Crosshill, Glasgow.*
1874 252 Harvest-Time.
254 Glen Caladh, Kyles of Bute.
446 The Burn Head.
475 Cornfield in Bute: Gathering Nuts.
517 Under the Firs: near Barnbougle Castle.
680 Evening near Barnbougle Castle.
1875 44 Solitude.
141 A Hayfield in Bute.
951 Winter at Cramond Brig.
Studio, 65 *West Regent Street, Glasgow.*
1876 465 The Black Rock, South of Arran.
473 Corn Stooks.
626 Sheep Dip in Bute.
1877 428 Highland Homes.
656 On the River Lyon.
113 *West Regent Street, Glasgow.*
1878 314 Near Ardgour.
536 'A trottin' burnie wimplin' thro' the ground.'
1879 477 Temple of Kom-Omba, Egypt.
704 'A Path with Tangled Furze o'er-run.'
1880 1 Rest.
682 Fleur-de-Lys.
835 The Carrier's Yard, Crowland, Lincolnshire.
1881 364 River-side, Ely.
152 *Wellington Street, Glasgow.*
1882 653 'When Labour returning ends the Day.'
957 Ely on the Ouse.
1883 107 O'er Hill and Dale.
255 The Dippen Rocks, Arran.
840 The Poplars by the Brook.
1884 559 From Ben Cruachan to Ben Lomond.
573 The Clyde at Ardmore.
878 Sketching on the Shore.
1885 234 A Wintry Evening.
429 Dunglass, on the Clyde.
1885 7 O'er the Downs.
77 The Tinker's Haunt.
393 Dumbarton Rock.
451 Gargunnock Village: Early Summer.
461 The Ouse at Ely.
501 Evening on the Moor.
573 Barcaldine Moor.
622 Hillside Pasture.
1886 263 The Lagoon on the Clyde.
512 Carradale.
1887 93 Winter in the Glen.
409 A Tragedy. (By Brown and D. Mackellar.)
1887 11 Bowling Bay.
23 Bell's Monument.
79 A Tinker's Camp.
109 After a Storm.
116 Cardross Bay.
236 A Stormy Day.
574 The Clyde above Bowling.
583 Evening.
610 Helensburgh.
1888 129 From Aberdour.
223 Cambuskenneth.
493 A Shady Pool.
668 Departing Day: Dalgety Church.
Wellington Studio, Glasgow.
1889 740 Winter Sunset.
1890 5 Gathering Brambles.
574 Solway Sands.

Brown, Alexander Kellock—*continued*

1891 105 In October.
Lent by George Robertson, Esq., Kilmalcolm.
690 Arran and Bute.
Lent by Wm. Babtie, Esq., Dumbarton.
1891-2 322 Highland Landscape.
636 'Yon Auld Grey Stane amang the Heather.'
753 By the Roadside.
1893 154 Luce Bay.
187 Old Houses, Ludlow, Shropshire.
226 Portpatrick.
382 In Luce Bay.
1894 343 A Highland Tarn.
462 The Way across the Moor.

Helenslee, Helensburgh.

1895 228 Moness Burn, Aberfeldy.
416 White and Gold of May.
Lent by James Thompson, Esq., Glasgow.
539 Ludlow Church and Castle.
Lent by Rees Price, Esq., Glasgow.
592 Lancaster Sands.
Lent by Dr. J. T. Ballantyne, Darwen.

105 *West George Street, Glasgow.*

1896 124 October.
229 Moonshine.
425 Arran.
1897 119 In Shadow.
317 The Burn in Summertime.
445 Morning.

Helensburgh.

1898 335 A Clachan.
490 A Byeway.
494 Still Night.

105 *West George Street, Glasgow.*

1899 141 Moorland Landscape.
198 Highland Burn.
229 The Burn Side.

104 *West George Street, Glasgow.*

1900 257 'In some remote and sheltered nook.'
387 Twilight.
Lent by John Fraser, Esq.
693 The Clyde at Lamington.
1901 44 The Valley of the Nith.
729 A Stretch of the Solway.
1902 348 On the Coulter Water.
465 Springtime. (Kelvingrove Art Gallery, Glasgow. Bought 1898.)
Lent by the Corporation of Glasgow.
713 A West Highland Loch.
Lent by M. Hope Paterson, Esq.
1903 108 An Upper Reach of the Clyde.
158 Boboon's Land.
1904 44 Old Cottages, Covington.
195 Winter Twilight. (Laing Art Gallery, Newcastle. Bought 1909.)

152 *Renfrew Street, Glasgow.*

1905 21 Solway Sands, Cummertrees.
290 Tinto.
371 Winter Morn in the Highlands.
1906 30 Cloudy Day: Solway Sands.
146 Frost in the Air.
1907 19 Loch Tay.
131 Grey Day. (Diploma Work. R.S.A. Collection.)
1908 121 Tinto, from near Biggar.
363 Frosty Evening.
1909 90 Repose: Sound of Bute.
231 'Twixt March and April.
1910 31 The White Mist.
210 In Springtime.
Lent by William Taylor, Esq.
435 Winter Evening at the Old Keep.
1911 36 Winter Gloaming. (Paisley Corporation Museum. Presented by Robert Cochran, 1912.)
197 Moorland.
Lent by Duncan Macpherson, Esq., Moyhall, Ayr.
290 Powfoot Bay.
1912 20 Coulter Water.
169 An Clachan.
191 The Winding Burn.
1913 407 Powfoot Merse.
1914 426 Carnwath Moor.
515 Aberfoyle Bridge.
523 Carradale.
1915 67 The Breath of Spring.
411 Arran, from Carradale.
447 Benmore.
1916 171 The First Snow: Twilight.
459 The Sands of Carradale.
472 Criffel.
Lent by Alex. Hill, Esq., Glasgow.
480 Kilbrannan Sound.

BROWN, John Crawford **Painter**

Born 1805. Died 1867.

Associate 1843.

29 *Nicolson Street, Lauriston, Glasgow.*
1830 54 Loch Lomond, from Inch Galbraith.
207 Loch Lomond, from below Inveruglas.
1832 152 Cottage Scene at West Tarbet.
229 Scene on a Highland Lake.

212 *Main Street, Gorbals, Glasgow.*
1836 96 Catching Birds with Nets.
1837 30 Curiosity.
84 Temptation.
1838 46 Gipsy Warder.
65 Crossing the Burn.

1 *Barony Place, Stirling's Road, Glasgow.*
1839 52 The Court of the House of Columbus, Seville.
143 The Muirlands, near Drumclog.
193 Harvest Time.
263 Langside.
293 The Abbey of Inchmahome.
347 The Site of the Garden of Columbus, Seville.

1 *Holland Place, Glasgow.*
1840 7 Dunglass, on the Clyde.
229 Highland Harvest Home : Loch Ascay.
245 Dutch Fishing Boats at Scheveling.
1841 258 Cottage Interior.
288 Village of Killin and the Bridge of Dochart.
332 An Autumn Eve.
392 Cottages on the Estate of Ardlamont.

22 *Howard Place, Edinburgh.*
1842 115 An English Road Scene.
142 A Last Look of Home.
264 The Haunted House.
309 A Well in the Highlands.
1843 107 A Mountain Tarn : Before Sunrise.
255 The Riever's Retreat.
290 An Autumn Afternoon : Lanarkshire.
463 A Mill on the North Calder : Moonlight.
1844 44 Fugitives after the Battle of Culloden.
98 Stalking Wild Swan in Islay : a Sketch.
274 Highland Fugitives : Finished Sketch.
282 The Last of the Clan.
388 A Highland Cottage.
412 On the River Endrick.
430 A Dreary Dell.
1845 194 A Shepherd's Shieling.
268 Glencoe : Dawn of the Morning of the Massacre.
291 A Glade by Moonlight.
337 The Ferry Rock : a Scene in Lochaber.
373 A Corsair concealing his Spoil : Moonlight on the Levant.
397 A Lowland River Scene : The Retriever's first Trip.
417 Road Scene on Loch-in-Daal.
1846 30 A Ferry at Freeland, Perthshire.
95 A Young Celt.
129 The Trésor-trouvé : a Scene on the Ayrshire Coast.
245 A Highland Whisky Still on the Black Mount.
312 The Grave of the Sedier Mhor.
393 The Recusant.
1847 20 A Highland Loch.
168 An Auld Kirk Yard.
196 The Hall of Ossian : a Scene in Glencoe.
203 Peat-Moss : Carnock.
424 The Desolate Glen.
1848 113 St. Mungo's Isle.
177 Loch Finlaggan, Isla.
201 A Highland Pass.
248 Bridge of Ballahulish.
335 The Haunted House.
448 The Salmon Pool.

6 *Quality Street, Leith.*
1849 55 Harvest-Time in the Highlands.
92 The Broken Bridge.
108 The Wayfarers.
156 Town and Palace of Falkland.
323 Highland Reaper's Return.
428 Village and Castle of Doune.
1850 21 Carreg-Cennen, Carmarthenshire.
155 Castle Campbell, from the Burn of Care.
208 Oystermouth, near Swansea.
339 Doune Castle, Perthshire.
451 Market-day : Showery Effect.

Viewforth Cottage, Seafield, Leith.
1851 10 The Death of Macdonald of Glencoe.
56 Llandovery Castle, South Wales.
131 Scene on the River Cart.
151 The Vale of Lamentation.

Brown, John Crawford—*continued*

1852 32 The Outward Bound.
287 A Summer Sabbath Afternoon in the West Highlands.
1853 220 Dutch Ferry-Boat entering Harbour: Moonlight.
384 A Pastoral Charge on the Border.
433 A Tinkler's Tent.
440 The Muirland Road.
1854 92 Tantallon Castle, from the East.
451 Return from Waterloo.
453 Muirlands beyond Dunblane.
1855 38 The Trial Trip.
284 Dunluce Castle, County of Antrim.
286 The Morning after the Wreck of a part of the Spanish Armada.
1856 172 Loch Fad, Island of Bute: Arran in the distance.
239 Loch Etive, looking towards Knapdale.
319 The Clansman's Curse.
435 The Missing Boat in Sight.
1857 94 My Native Vale.
145 My Highland Home.
148 Slattertind.
458 The Lamp of the Lothians (Haddington Church).
1858 227 At Home, and the Homeless.
233 Meal Mill in Atholl, near Pitlochrie.
278 Castle Almi, Loch Almi, Sound of Mull.
392 The Witch's Finger: a Headland among the Faroe Islands.
1859 112 Head of Loch-in-d'aal, in the Hebrides.
170 The Braes aboon Bonaw: Dunstaffnage in distance.
219 Pastoral among the Pentlands.
235 Kildonan Castle, south end of Arran.
282 A Muirland Farmsteading.
286 Ascog Mill, Bute.
1860 212 The Mariner's Grave: a Scene in the Orkneys.
339 The Drove Road through the Pentland Hills by the Cauldstane Slap.
440 Harvest Time at Craigmillar Castle.
1861 64 The Cottar's Croft.
164 Gylen Castle, Kerrara: Mull in distance.
288 Ferry on the Tummel, Perthshire.
380 The Rugged Path.
10 *St. Vincent Street, Edinburgh.*
1862 164 Carrickfergus and Castle, Belfast Lough.
254 Lock on the Laggan.
306 The Keeper's Evening Round.
1863 251 Tantallon Castle, Firth of Forth.
413 Lamington Tower, on the Clyde.
463 Sketch of a Mill.
571 Arroquhar, on Loch Long: Morning.
1863 40 Return from Waterloo.
1864 329 Shepherd Children crossing a Burn.
349 Children returning from School.
374 Muir Scene near Ballahulish.
676 The Ferry of Govan in 1834.
1865 281 Waterfall, near Tigh-na-Bruaich.
503* On the Road to Kilfinnan.
1880 163 The Last of the Clan.
Lent by B. Cuddon Fletcher, Esq., of Dunans.

BROWN, Thomas Austen **Painter**

Born 1857.
Associate 1889.

3 *Castle Terrace, Edinburgh.*
1880 316 Little Nell.
464 At Aberdour: Evening.
873 The Smithy, Roslin.
934 Leith Harbour.
1881 329 When work is over.
617 Podlie-fishers.
929 Largo Harbour.
964 Largo Pier.
10 *George Street, Edinburgh.*
1882 34 Mussel-Gathering.
58 Homewards.
715 At Largo.
873 Summer.
108 *George Street, Edinburgh.*
1883 86 The Kailyard.
262 The Stile.
533 The Faitherless Hame.
1884 786 Strawberry-harvest.
1051 The Squire's Pets.
1885 76 Portrait of a Gentleman.
228 Love lightens Labour.
564 'Neither to haud nor bind.'
867 Going a-Milking.
1885 114 Spring.
129 A Passing Shower.

228 Mussel Beds.
1886 144 Strawberries and Cream.
156 'Hark! the Cuckoo.'
790 Mrs. J. Denovan Adam.
17 *Gilmore Place, Edinburgh.*
1887 268 Trial Trip: Under the Lea.
651 Playmates.
740 Sunday Morning.
1887 332 Wanderers. (Kelvingrove Art Gallery, Glasgow, as 'Gipsy Encampment.' Presented by James Caldwell, 1904.)
372 On the Shore at Low Tide.
Lent by James Wilson, Esq.
413 Summer.
604 A Gleaner.
1888 350 Scanty Pasture.
376 'Still would her touch the strain prolong.'
608 Toiling on to the End.
1889 106 Madge.
Lent by James Wilson, Esq.
136 In the Orchard.
418 Scanty Pasture.
1890 26 Gossips.
33 At the Ferry.
174 'As happy as the Day is Long.'
191 Bait-Gatherers Returning.
238 Boy Sailing Boats.
1891 198 'At Hame.'
287 Feeding Calves.
294 'Evening yields the World to Night.'
307 Turnip-Singling.
386 In a Cottage Garden.
1891-2 116 Singling.
134 Hoeing Turnips.
274 Twilight.
298 Milking.
351 A Crofter's Byre. (Königlichen Galerie, Dresden. Bought 1897.)
10 *North St. Andrew Street, Edinburgh.*
1893 290 Potato Harvest.
1894 147 Weed-Burning.
236 Summer-time.
497 Evening. (Neue Pinakothek, Munich. Bought.)
1895 365 Returning from Pasture.
96 *South Hill Park, Hampstead, London.*
1896 22 A Portrait.
234 Fisherman's Family.
Lent by James Murray, Esq., Aberdeen.
8 *Primrose Hill Studios, Fitzroy Road, London, N.W.*
1897 218 A Portrait.
415 Mrs. R—.
1898 369 Ploughing.
612 Ploughing.
1899 3 A French Peasant at his Thrashing Mill.
36 October.
1900 158 At the Farm Ferry.
1902 475 Mrs. D. G. D.
491 A Stormy Evening.
1903 508 A Portrait.
1905 309 Nora.
9 *Granville Terrace, Edinburgh.*
1906 165 John Davidson, Esq.
5 *Primrose Hill Studios, Fitzroy Road, London, N.W.*
1908 154 An October Evening.
269 An Autumn Twilight.
270 A Visit to Grandmother.
9 *Granville Terrace, Edinburgh.*
1910 253 The late Mrs. A. W. Callender.
1911 48 Dr. D. G. Davidson.
Lent by Dr. D. G. Davidson, 9 Granville Terrace.
78 Returning to the Fold.
1912 204 F. W. N. Haultain, Esq., M.D., F.R.C.P.E.
Lent by Dr. F. W. N. Haultain, 12 Charlotte Square.
256 Surgeon-Lieut. D. G. Davidson, 6th R.S., V.B.
Lent by Dr. D. G. Davidson.
c/o D. G. Anderson, Esq., 35 Mardale Crescent, Edinburgh.
1914 349 Ploughing by the River.
1915 388 John.
1916 259 The Ducasse Fête at Étaples.

BROWN, William Beattie Painter

Born 1831. Died 1909.

Associate 1871. Academician 1884.

16 *Flesh Market Close, Edinburgh.*
1852 116 View on the Water of Leith.
18 *Carrubber's Close, High Street, Edinburgh.*
1853 24 View on the Almond.
235 The Stepping Stones.

Brown, William Beattie—*continued*

576 Stenhouse Mill.
1854 134 Springlesford, on the Tyne.
201 Duddingston Loch: Autumn Morning.
395 Evening on the Tyne.
597 Oatfield: a Showery Day.
1855 10 Doonfoot Boat-house, Ayrshire.
65 Clearing up after Rain.
80 Harvest Time.
271 A Corn-field: Moonlight.
1856 39 Moonlight on the Thames.
134 Borthwick Castle.
301 The Gipsy's Haunt.
329 A Hay Field: Morning.
398 Greenan Castle, Ayrshire.
1857 158 Innerwick Castle.
228 Duddingston: a Spring Morning.
356 Jedburgh.
460 Jedburgh Abbey.
460* Doune Castle.
520 On the Jed.
69 *George Street, Edinburgh.*
1858 36 The Water Side.
319 Roslin Glen.
378 On the Forth.
429 Sunset and Moonrise on the Tweed.
440 The Impending Storm.
453 Roslin: Evening.
503 Fir Trees at Roslin.
568 Neidpath Castle, on the Tweed.
12 *Queen Street, Edinburgh.*
1859 160 Near Glenfinlas.
301 The Trossachs.
357 Moorland Scene.
4 *Hope Street, Edinburgh.*
1860 333 A Moorland Hut, near the Brig o' Turk.
567 The Approach of Autumn in Glen Girnaig.
643 An old Croft on the Banks of the Garry.
737 A Study at Woodhouselee.
778 The Soldier's Leap, Pass of Killiecrankie.
782 On the Teith, at Aberfoil.
3 *Grove Place, Edinburgh.*
1861 24 A Boat-Yard on the Canal.
25 'The sinking sun is taking leave.'
201 The Beech in December.
334 Bankside at Burntisland.
352 Meadow Land, with Corn and Hay.
457 A Study on the Water of Leith.
549 Ripe Corn.
15 *Gardner's Crescent, Edinburgh.*
1862 121 A Barley Field, near the Pentlands.
143 A Shady Lane in the Isle of Bute.
173 Summer Afternoon: At the Kyles of Bute.
205 Moonlight on the Girnaig, Perthshire.
238 Study of an Old Beech Tree in Bute.
370 Meadow Land in October.
439 Study of Beeches in Early Summer.
536 Sunrise: The Carrier's Cart.
592 Study of an Old Croft in Bute.
1863 134 On the Banks of the Almond.
146 A Harvest Day.
200 A Road Scene in Bute.
283 Sundown on the Almond.
Lent by J. Charles Bell, Esq.
378 The Passing Shower, near the Pentlands.
487 The Hay Cart.
491 An Autumnal Evening.
Lent by J. Crabbie, Esq.
547 Meadowland in September.
1863 33 The Carrier's Cart.
Lent by Archibald Bell, Esq.
1864 6 A Road Scene: The Watering Place.
8 A Waterfall in Glenfalloch.
212 The Roe Glen in Glenfalloch.
259 Keirfield, on the Allan.
298 The Old Quarry Road, near Edinburgh.
345 Ben Chroskie, Glenfalloch.
353 The Hayricks: a Study from Nature.
467 A Calm Summer Evening on the Allan Water.
25 *Gilmour Place, Edinburgh.*
1865 77 Glencoe: Clearing up after Rain.
275 'At the silence of twilight's contemplative hour.'
416 On the East Coast: Arthur's Seat in the distance.
461 On the Thames: Evening.
537 The Moorland Bridge, near Ballachulish.
575 Ballachulish, on Loch Leven.
Lent by D. L. Gibson, Esq.
725 The Crow Plantain, near Colinton.

750 On the Banks of the River Wey, Surrey.
1866 375 The Birthplace of Ossian (Glencoe).
391 Loch Linnhe, Inverness-shire.
729 The Eagle's Glen, Glen Affrick.
753 A Summer's Day : Gogo Linn.
870 Loch Affrick, Inverness.
1867 284 Craigmillar : Evening.
329 Monaidh-Dhu, Glencoe.
331 Autumn Morning on the Lochy.
569 Craigleith, near Edinburgh.
585 An Old Mill on the Dochart : Early Morning.
724 A Moorland Cottage, Loch Linnhe.
828 The Dochart in Flood : September Day.
1868 316 Glen Sannox, Arran.
602 Moorland in Arran : Geim na Cailliach.
948 Rosslyn Ford : Early Morning.
1869 51 In Rothiemurchus Forest.
75 Among the Grampians : Loch Avon.
316 Near Loch Ranza, Arran.
318 The Deserted Mill.
359 Loch-an-Eilan, Rothiemurchus.
362 On the Banks of Loch-an-Eilan.
507 A Quiet Nook, Loch-an-Eilan.
582 Caerlaverock Castle.
132 *George Street, Edinburgh.*
1870 117 A Wreck on the Coast of Arran.
246 Loch Ennich, Inverness-shire.
306 Linlithgow Palace.
547 Evening in Rothiemurchus Forest.
557 Sunrise.
821 The Nest, Prestongrange.
822 The Ford : Early Morning.
831 The Old Moorland Road, Rothiemurchus.
884 Lea-Ghach, Ross-shire.
1871 156 Edinburgh, from Craigentinny : Evening.
Lent by Robert Hutchison, Esq., of Carlowrie.
180 Craigmillar Castle : Harvest-Time.
296 Neidpath Castle, on the Tweed : Autumnal Morning.
389 Restalrig : Morning.
397 Willows and Still Water : Study for Picture.
613 A Harvest Field by the Sea.
650 A Summer Day at Duddingston.
692 Duddingston Kirk : Morning.
708 A Breezy Day on the East Coast : Joppa Pans.
1872 17 The Figgate Whins, near Edinburgh.
125 The Herons' Haunt, Arran.
155 Restalrig : Morning—the finished Sketch.
240 Firs in Ettrick Forest.
243 Sunrise on the East Coast : Joppa Pans.
331 A Showery Day on the Yarrow.
333 Newark Castle, on the Yarrow : Evening.
586 Loch Ranza, Arran : Evening.
593 The Old Manse of Ranza, Arran.
1873 27 Loch Na-nuah, Inverness.
225 The Birchwood : Autumn Evening.
321 The Old Moorland Road, Perthshire.
327 Loch Ranza Castle, Arran.
347 On the Coast of Moidart : Sundown.
409 A Stiff Breeze on the Coast of Arisaig.
454 Ripe Oats : Midlothian.
630 The Old Whin Road.
1874 44 Cliffs on the Coast of Moidart.
75 The Mill-Sluice : After Rain.
194 Firth of Forth, near Musselburgh.
Lent by James Johnstone, Esq.
209 Duddingstone Loch : Morning.
278 In Strath-Tummel, Rannoch.
452 A Ford on the Garry, near Blair Athol.
562 The Falls of the Tummel.
1875 60 Threave Castle.
163 On the River Ericht, Perthshire.
240 On the Ruchil, Perthshire.
262 Road through the Wood, Comrie.
324 Last of the Forest, Perthshire.
478 The Mill-Wear on the Earn.
539 The Forest Road, Glen Lednock.
585 Hay-Time in Glenartney.
6 *Queen Street, Edinburgh.*
1876 33 In Hawthornden.
40 A Spate on the River Ruchill.
101 The Edge of a Beech Wood, near Hawthornden.
189 Autumnal Evening.
436 The Mill Sluice, on the Teith.
515 The Mill Stream, on the Teith.
661 On the Lubnaig, Pass of Leny : Clearing up after Rain.

Brown, William Beattie—*continued*

1877 93 Harvest-time : Blair Athol.
Lent by Alex. Rintoul, Esq., Edinburgh.
101 Bolton Abbey.
103 Beechwood : Autumn, Hawthornden.
206 On the Coulaig, Sutherlandshire.
Lent by Robert Hutchison, Esq., of Carlowrie.
276 A Breezy Day on the Coast of Arran.
475 Cairn Point, Arran : Sun-down.
662 The Old Road to Brodick, Arran.
17 *George Street, Edinburgh.*
1878 203 The Falls of the Conon.
212 Early Summer in the Beechwood.
248 Summer Gloaming : Rosslyn.
311 Harvest-time on the East Coast.
320 Sun-down : Ross-shire.
472 Early Morning.
539 A Highland Burn : a Passing Shower.
53 *George Street, Edinburgh.*
1879 132 Loch Doull : Glen Shieldaig, Ross-shire.
216 Glen Sannox, Arran.
222 Autumn : on Yarrow.
230 On Loch Shieldaig.
361 Beechwood, Bowhill.
437 Rosslyn Bridge, on the Esk : Autumn Morning.
485 Rosslyn Castle : Sundown.
1880 39 A Highland River after Rain.
46 A Spate on the Conon.
99 Pass of Shieldaig.
153 Harvest-Time : Loch Lubnaig.
182 The Old Road, Glen Ogle.
206 A Whin Road, Perthshire.
306 The Peat Cart : Sundown, Ross-shire.
1880 80 Old Crofts on the Coast of Arran.
Lent by the Artist.
318 Beechwood in Autumn.
Lent by the Artist.
1881 22 Moorland : Summer Morning, Soillrie.
177 A Mountain Burn, Glen Shieldaig.
208 Loch Cor-Arder.
210 Relics of the Old Caledonian Forest, Glenfeshie.
365 The Woodman's Home, Soillrie.
370 October Snow : Craig Dhu.
467 Gnarled Age : Lynwilg.
1882 15 Noontide, after the Storm : In the Valley of the Spey.
20 The Foot of Glen Ferndale.
61 In the Forest, Glenfeshie.
240 Marsh Land in the Valley of the Spey : Evening.
267 Soilrie Moor : Twilight.
355 Windy Weather : Loch Insh.
359 A Moorland Croft : Lowering Weather.
1883 5 Loch Insh : Evening.
239 On the Coast of Kishorn.
253 Woodland, Perthshire : Evening.
303 Coire-an-Famhair (Faireamh). The Giant's Corrie, in Applecross Deer Forest, Ross-shire. (Diploma Work. R.S.A. Collection.)
386 Killcool, County Wicklow.
389 The Last Gleam : Loch Insh.
468 A Summer Spate : Falls of Tummel.
1884 84 Loch Farraline, Stratherrick.
113 Summer-Time : Stratherrick.
130 Gathering Clouds : Stratherrick.
178 Beech Wood, Brackland, near Callander.
281 The Hill Road, Brackland, near Callander.
362 Loch Bran, Stratherrick.
492 Coire-a-Claoireanach—Moaning, Murmuring, Gurgling : In Applecross Deer Forest.
15 *St. Bernard's Crescent, Edinburgh.*
1885 71 Glen Migdale : Evening.
109 On the Coast, near Spinningdale.
232 Rain Clouds on Dornoch Firth.
249 Poolmoriag, 'that runs to the sea.'
269 A Rainy Day on Culrain Moor.
451 Spinningdale Castle : Evening.
566 Low Water on the Dornoch Firth.
1885 13 Cramond, from Dalmeny Park.
23 On the Dornoch Firth.
27 Study of an Ash-tree : Spring.
42 Dornoch Moor.
69 Mountain Burn, Kishorn.
133 Fair-a-Far Mill, on the Almond.
298 Mill Weir, near Cramond Brig.
302 Dowie's Mill, on the Almond.
313 On the Coast, near Fisherrow.
358 In Glentromie.
410 Wizard of the Glen : Glenfeshie.
964 Thunder Clouds, Vale of the Beauly : Study for large picture.

1886 131 In the Deer Forest of Fannich.
297 The Vale of the Beauly.
333 Corrie-na-Eigen, Glen Fannich.
402 Dornoch.
417 The Falls of the Fannich, Glen Fannich.
421 The River Dochert, Killin.
647 Birch Wood, Strath-Bran.
1887 97 Still Water: In the Pass of Leny.
139 On the River Tummel.
189 On the Teith.
193 'O'er the Moor and far away': In Rothiemurchus.
246 A Gleam after the Storm: Moorland, Rothiemurchus.
394 The Head of Loch Duich.
403 The Beallach, Kintail, Lochalsh: The Hills of Skye in the distance.
1887 71 A Fisherman's Cottage on the Kyle of Sutherland.
105 Edderton Moor.
199 Loch Fannich.
207 Highland Crofts, Stratherrick.
353 A Spring Day, near Callander.
383 The Eagle Rock: Barnbougle in the distance.
406 On the Kishorn, Ross-shire.
417 The Edge of the Moor of Tulloch, near Bonar Bridge.
430 Ben Ledi, Callander.
1888 17 Loch-an-Eilan, from the Ord-Bain.
Lent by James Cowan, Esq.
28 By Loch Laggan side.
69 The Corarder Burn.
302 The Head of Glen Corarder.
487 In the Forest, near Loch-an-Eilan.
1889 816 On the Beach at North Berwick.
958 Tantallon Castle.
963 Koningschoyekt: a Frosty Evening, Belgium.
997 Sundown: Montaigu, Belgium.
1890 50 Sichem, Montaigu, Belgium.
87 Nethy Bridge: Sundown, Strathspey.
89 Ghent, from the Meadows, Flanders.
116 On the Maas, near Dordrecht, Holland.
185 An Old Farmhouse and Windmill, near Wavre, Belgium.
234 In the Forest of Ennich, among the Grampians.
262 Moerdyke, Holland.
1891 118 Highland Salmon River: The Conon.
269 In the Heart of Lochaber.
304 A Spring Day: Strathorin.
395 Hay-time: Kilchurn Castle.
441 In the Pass of Inverfarikaig.
476 Beauly Priory: The Last Gleam.
1891-2 16 A Highland Glen.
246 Ellandonan Castle, Lochalsh.
260 A Country Churchyard.
301 On the Blackwater, Ross-shire.
385 The Falls of Rogie, on the Blackwater.
421 Evening: Glen Farraline.
456 Beechwood: Spring-time, Inveraray.
1893 70 Edge of Nethy Forest: Evening.
Lent by Thos. Gibson, Esq.
84 The Lonely Road through Glenfinlas.
213 Glenogle, Perthshire.
280 By the Loch Side, Stratherrick: Sundown.
334 Beech Wood Avenue, Linplum.
Lent by Robert Edgar, Esq., Linplum.
1894 4 Spynie Castle.
73 Glenlyon, Perthshire.
140 On the River Nethy, Strathspey: Evening.
197 Caerlaverock: Sundown.
356 Showery Weather: Glen Lyon.
1895 13 The Cona, Glencoe.
31 Glencoe after Rain.
125 Loch-an-Dorb: Sundown.
141 Glenfinlas: Twilight, Brig o' Turk.
281 Hawthorn Bank, Roslin.
1896 59 Coire-na-Famhair, The Giant's Corrie, Glencoe.
165 Glenogle Burn.
257 Day's dying Glow: Invergarry.
291 Garmouth, Speyside.
336 A Moorland Croft: Sundown, Lochearnhead.
1897 133 In Aberfoyle Glen.
177 The Upper Vale of the Findhorn.
214 Rannoch Moor.
329 Loch Ard Burn: Ben Lomond in the distance.
416 Harvest-time: Lochearnhead.
1898 69 On the River Nethy: Evening.
233 Ossian's Hill: Glencoe.
343 Dunnottar Castle: Early Morning.

Brown, William Beattie—*continued*

361 'A lonely cot in a Highland glen,
Far from the busy haunts of men.'
521 Loch Ard: Ben Lomond in the distance.
1899 66 On the Almond, near Cramond.
89 The River Dochart, Killin.
222 Evening in the Valley of the Spey.
226 A Bypath in Cawdor Wood: Autumn.
234 Bannavie Moss, Inverlochy Castle.
1900 44 On the River Tummel: Evening, above Portnacraig, Perthshire.
95 In Strath-Tummel.
149 A Spate on the Tummel.
263 Ben Venue, from Duncraggan.
293 Findhorn Village: Sundown.
1901 68 In Strath-Tay: Evening-Time.
185 Ben Nevis, Inverlochy.
260 A Spate on the River Lyon.
389 Kinloch Rannoch: Evening.
491 The Rowan Tree, Keltnie Burn.
1902 197 In Affrick Forest, Glen Affrick.
252 Showery Weather on the River Tay.
339 Glenmore, Rothiemurchus: Sundown.
390 In Fair Strath-Tay.
425 The Bass Rock.
1903 190 A Gloomy Day on the River Treig, Glen Spean.
194 Evening in the Forest, Sluggan, Carr-Bridge.
286 Moonlight on the River Dulnain.
1904 143 A Salmon-Leap on the Tummel.
326 A Byroad, Camserney.
395 Pine Wood Loch, Strathpeffer.
1905 305 In Camsernie Glen, Strath-Tay.
342 Loch Achilty, Ross-shire.
383 Ben Nevis, from Tomcharrich Moor.
1906 232 On the Garrawault, in the Forest of Balloch-Bowie, Braemar.
277 Coire-na-Famhair: a Pass to Loch Hournhead.
443 In Glen Nevis: a Showery Day.
1907 154 Moorland: Rothiemurchus.
350 Glenfeshie, Inverness-shire.
541 On the Treig, Tulloch.
1908 147 The Edge of the Forest, Rothiemurchus.
292 The Eagle's Corrie, Ben Alder.
380 On the Garry, near Struan.
1909 137 A Spate on the Feshie.
146 A Showery Day: Loch Inch.
454 Glencoe.
1910 140 Springtime: Abercorn Woods, Duddingstone.
Lent by Mrs. T. A. Bell, 116 Gilmore Place, Edinburgh.
259 The Edge of the Forest: Evening, Rothiemurchus.
Lent by W. Beattie Brown, Jun., Esq., 2 Alva Street, Edinburgh.
454 A Spate on the Affric, Glenaffric.

BROWN, William Marshall Painter

Born 1863.

Associate 1909.

27 *Elder Street, Edinburgh.*
1883 725 Sunset: Duddingston Loch.
1884 63 Brambles.
1885 538 Sketch at East Calder.
733 Corner of a Farmyard.
8 *York Buildings, Edinburgh.*
1885 85 Meal-time.
1886 383 On the Moors, West Calder.
1104 Stable at Peffer Mill.
1129 The Burnside, East Calder.
15 *Clerk Street, Edinburgh.*
1887 443 Autumn Sunset.
503 The New Top.
551 On the Esk, near Polton.
749 November Shadows.
25 *Rankeillor Street, Edinburgh.*
1887 401 Old Roadway, near Liberton.
426 Early Autumn.
571 Morning: Peffer Mill.
651 Among the Hills, West Calder.
1888 57 An Old Byre.
308 At the Well.
356 Afternoon in April.
494 Beginning of Autumn.
628 Potato-lifting.
1889 92 'Potato Planting.'
222 Leading in.
533 Quiet Pastures.
9 *Melville Terrace, Edinburgh.*
1890 336 Spinning.
340 Jilted.
1891 101 Portrait.
315 Harvest.

458 Homewards.
696 Evening.
778 On Tent's Moor, near Tayport : Pastel.
1891-2 62 Afternoon in November.
127 Autumn.
340 Mrs. Milne.
494 The Nymph's Pool.
1893 16 Lady Macbeth taking back the Dagger.
282 Portrait.
380 On the River, near Dordrecht.
6 *Shandwick Place, Edinburgh.*
1894 414 Dordrecht Cathedral.
1895 61 A Duck Pool.
127 R. E. Nicol, Esq.
562 An Angler : Holland.
1896 40 On Tents Moor.
294 Dutch Bird-Shooter.
409 Breezy Weather.
421 The Sea.
1897 90 There's Grief in the Sea.
224 A Sunlit Sea.
321 Willows.
376 By the Sea.
1898 196 Bait Diggers.
440 Highland Washing.
503 Buckie-Gatherers.
732 Candlemaker Row, Edinburgh.
1899 291 Off to the Herring Fishing.
311 Fish Sale, Cockenzie.
388 Boys Crab-Hunting.
398 In Tow.
24 *Shandwick Place, Edinburgh.*
1900 69 Boys Fishing.
397 Alfred Large, Esq. : Presentation Portrait.
1901 212 Harvest-Time.
215 J. J. Galletly, Esq.
362 Gathering Mussels.
413 Portrait Group.
417 Gathering Shellfish.
1902 69 Cockenzie.
116 Tam o' Shanter.
323 Boys Hunting Crabs.
328 Digging Potatoes : Holland.
502 Mealtime.
1903 159 Mussel Gatherers.
170 West Coast Sea.
473 Gathering Wilks.
1904 329 Sailing-Boats.
489 Wild Roses.
547 Seaside Roses.
1905 257 Ebb Tide.
300 Ayrshire Landscape.
527 Fish Market, Cockenzie.
1906 167 The Baited Line.
448 George Gray, Esq.
Lent by the Scottish Arts Club.
1907 279 When the Boats come in.
495 Old Man Smoking.
518 Off to the Herring.
1908 273 Eleanor, Daughter of J. C. H Balmain, Esq.
353 Wild Roses.
367 A Fisher Lass.
1909 232 Dulse Gatherers.
475 Potato Diggers : Holland.
496 Whelk Gatherers.
1910 89 Anglers.
450 The Fisherman's Hearth.
1911 40 A Summer Sea.
171 Pitting Potatoes.
254 Planting Potatoes.
1912 267 Spring : Bridge of Earn.
3 *Royal Crescent, Edinburgh.*
1913 38 Wild Roses.
72 A Haunt of the Sea Birds.
183 The Green Tie.
1914 196 Hawthorn Blossoms.
253 Whelk Gatherers.
345 Toilers of the Sea.
1915 413 A Fisher Lass.
488 Sea Urchins.
1916 101 Washing : South of France.
145 Waling Potatoes.
406 In Tow.
474 Wilk Gatherers.

BROWNE, George Washington
Architect

Born 1853.

Associate 1892. Academician 1902.

24 *Hill Street, Edinburgh.*
1882 938 Competitive Design for New Municipal Buildings, Glasgow.
1883 1004 Pathhead Public Hall : Competitive Design.
1007 Dunblane Cathedral : Sketch of West End.

Browne, George Washington—*continued*

19 *St. Andrew Square, Edinburgh.*

1884 855 Suburban Architecture.

1885 841 House at Penicuik for Professor Cossar Ewart.

1885 918 In the Quad, Heriot's Hospital.

952 The Assembly Hall, from the Castle Esplanade.

5 *Queen Street, Edinburgh.*

1886 858 Parish Hall and Presbytery Room, Hamilton.

1887 712 Braid U.P. Church, Morningside.

924 House at Morningside.

1888 733 Edinburgh Public Library, from George IV. Bridge.

743 Edinburgh Public Library, from Foot of Candlemaker Row.

1889 797 S.S.C. Library: Premiated Design.

807 Edinburgh Public Library: Sketch for Principal Staircase.

1890 475 Edinburgh Public Library: Entrances (1) to Juveniles' Room and (2) to News Room.

482 Edinburgh Public Library, from George IV. Bridge.

1891 526 House and Studio for C. Martin Hardie, Esq., A.R.S.A.; and Residence and Stables for James Stewart, Esq., Dean.

534 Westdel: Residence of Robert MacLehose, Esq., M.A., Study and Dining-Room.

535 Langlees, Lanarkshire.

1891-2 492 Competitive Design for Ayr Library.

543 Premises, Princes Street, for Messrs. J. Redfern & Son.

1 *Albyn Place, Edinburgh.*

1893 498 Royal Hospital for Sick Children, Edinburgh: Original Design for Meadowside Site (abandoned).

499 Royal Hospital for Sick Children, Edinburgh: Design for Rillbank Site.

1894 506 Swan Memorial Halls, Kirkcaldy.

524 Pinkieburn, Midlothian: Drawing-Room and Library.

1895 617 New Bakery, Torphichen Street, Edinburgh, for Messrs. R. & J. M'Dowell.

626 Royal Hospital for Sick Children, Rillbank, Edinburgh: Administrative Block.

3 *South Charlotte Street, Edinburgh.*

1896 504 Miss Cranston's Tea-Rooms, Glasgow.

655 Residence, Blackford Road: Entrance and Garden Front.

8 *Albyn Place, Edinburgh.*

1897 499 'Miss Cranston's,' Glasgow: Sketch in Vestibule.

1899 667 British Linen Company Bank Offices: Falkirk, Renfrew, Melrose.

671 Royal Bank Offices, Dundee.

677 House at North Berwick for George A. Berry, Esq., M.B.

1901 631 Entrance Hall: 'The Limes.'

1902 750 Insurance Company's Building, Dublin: Façade.

754 Stirling Station Buildings: Façade.

759 Insurance Company's Building, Leeds: Façade.

(Nos. 750, 754, 759 by Peddie & Washington Browne.)

1903 463 Group of Executed Works.

1904 447 North British and Mercantile Insurance Company's Offices, Edinburgh.

1906 320 Caledonian Station Hotel, Edinburgh: Interiors.

1907 386 British Linen Bank Offices: Alloa, Crieff, Grangemouth.

443 Two Street Façades.

(Nos. 447, 320, 386, 443 by Peddie & Washington Browne.)

24 *Charlotte Square, Edinburgh.*

1909 397 London County Council: Design selected for Final Competition—Principal Floor Plan.

398 Ditto: Perspective View.

399 Ditto: Elevation of River Front.

1911 402 Design submitted for Welsh National Museum, Cardiff.

420 Design submitted for Usher Hall, Edinburgh.

1 *Randolph Cliff, Edinburgh.*

1915 557 Young Men's Christian Association, Edinburgh.

562 St. Paul's Bridge, London: Staircase to Embankment—First Premiated Design.

BRYCE, David **Architect**

Born 1803. Died 1876.

Associate 1851. Academician 1856.

131 *George Street, Edinburgh.*

1851 220 Design for Restoring the West Front of Trinity College Church, with addition of a Tower on the Calton Hill.

221 Ditto.

222 Design for Restoring the South and East Fronts of Trinity College Church.

431 Design for the South and East Fronts of Keith Hall.

563 The Mausoleum at Hamilton Palace.

1852 486 North Front of Kimmergham House.

487 South Front of Kimmergham House.

505 South-East View of Clifton Hall.

1853 508 The South and East Points of Balfour House, Shepenshie, Orkney.

588 The East of Panmure House, Forfarshire.

615 The East and North Points of Dargavel, Renfrewshire.

626 The South and West Points of the Royal Exchange, Dundee.

656 The North and West Points of Dargavel, Renfrewshire.

1855 573 The Entrance Front of Glen, Peeblesshire.

601 North-West View of Kinnaird, Forfarshire.

1856 610 View from the North of Glen, Peeblesshire.

667 Hartrigge, Roxburghshire.

699 View from the South of Glen, Peeblesshire.

1857 622 North Front of Craigends, Renfrewshire.

1858 737 South and East View of Craigends.

742 North and East View of Eastbury, Hertfordshire.

743 North and West View of Achnacroish, Mull.

1859 697 Cullen House.

1860 601 Billiard-Room at Glen, Peeblesshire.

614 Entrance-Front of Cullen House.

1861 660 North-East View, Capenoch House, Dumfriesshire.

666 South-East View, Inverardoch House.

758 South-West View of Gilltown House, County Kildare.

1862 717 South-East View, Fotheringham House, Forfarshire.

767 View of the Hall at Craigend.

1863 699 The Fettes College: South-west View.

718 Fettes College: North-west View.

1863 318 Craigends, Renfrewshire.

329 The Fettes College: South-west View.

338 The Fettes College: North-west View.

349 Kinnaird Castle. (*Vide* **1880,** No. 453.)

361 Glen, Peeblesshire.

1864 152 Langton House, Berwickshire: South-west View.

1865 21 North-west View of Bank of Scotland, Edinburgh.

192 South-west View of Bank of Scotland, Edinburgh.

1866 39 South-east View of Ballikinrain House.

1867 47 North-west View of Castlemilk, Dumfriesshire.

63 Sketch of Monument to the late Miss Catherine Sinclair.

1868 118 Free St. George's Church, as originally designed for Shandwick Place and Stafford Street.

162 Free St. George's Church: designed for Castle Terrace.

192 Langton House, Berwickshire: Entrance Front.

1869 698 Entrance Front of Ballikinrain House.

707 The Hall, Royal College of Physicians, Edinburgh.

1870 259 Blair-Athol, Perthshire.

1871 927 Broadstone House.

998 New Royal Infirmary, Edinburgh.

1872 831 South-west View of Cortachy Castle, Forfarshire.

1874 866 The Mansion-House of Glenapp, Ayrshire.

1875 850 Mansion-House, Logan, Wigtownshire. (By D. Bryce & J. Bryce, Architects.)

937 Glen, Peeblesshire, with recent additions.

1878 899 Caerlee, Innerleithen. (By late D. Bryce, R.S.A. Additions by David Robertson, A.R.S.A.)

1880 453 Kinnaird Castle. (*Vide* **1863,** No. 349.) (Diploma Work. R.S.A. Collection.) Lent by the Royal Scottish Academy.

BURN, William **Architect**

(Resigned before taking up his Membership.)

Born 1789. Died 1870.

Academician 1829 (Hope and Cockburn Award).

NO EXHIBITS.

BURNET, John

Painter and Engraver

Born 1784. Died 1868.

Hon. Member 1832.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

London.

1812 16 Engraving of the Blind Fiddler, after Wilkie.

SCOTTISH ACADEMY.

London.

1838 25 Greenwich Pensioners commemorating the Anniversary of the Battle of Trafalgar.

This picture, painted for the Duke of Wellington, is at Apsley House. Sketch in N.G. of Ireland.

BURNET, Sir John James **Architect**

Born 1857.

Associate 1893. Academician 1914.

1882 908 Proposed Baths near Dean Bridge.

167 *St. Vincent Street, Glasgow.*

1885 838 Garden Front of Edinbarnet, Dumbartonshire.

843 Sketches for Free St. Andrew's Church, Edinburgh.

847 Drumsheugh Baths, Edinburgh: Front.

1101 Entrance Front of Edinbarnet, Dumbartonshire.

1886 852 Design for House at Kilwinning.

1160 Hall and Staircase of House at Kilwinning.

1887 723 Glasgow Athenæum.

925 Nunholme, Dowanhill, Glasgow.

1888 986 Union Club Buildings, Glasgow University.

1890 481 Baronald Mansion House.

1891 549 Perspective Drawing of Largs Church: Competitive Design.

555 Branch Buildings of the Scottish Girls' Friendly Society, Alexandria.

1893 352 Works being carried out on the Duke of Hamilton's Arran Estate.

1894 372 Proposed Hall, Brodick, Arran.

512 Glasgow Athenæum: Elevation to Buchanan Street.

523 Lochranza Hotel, Arran: (1) From South-east, (2) from North-east.

527 Established Church, Largs: Competitive Design.

1895 493 Parish Church, Arbroath.

1896 652 North British Railway Hotel, Edinburgh: Competitive Design.

653 Pathological Institute, Western Infirmary, Glasgow.

654 National Security Savings Bank Extension, Glasgow.

1897 500 Public Baths, Alloa.

1899 670 Library and Museum, Campbeltown.

1900 511 Waterloo Chambers, Glasgow.

521 Atlantic Chambers, Glasgow.

1902 753 Competitive Design for National Bank Buildings, Glasgow.

239 *St. Vincent Street, Glasgow.*

1905 476 Professional and Civil Service Supply Association, Ltd., George Street, Edinburgh.

1907 426 'As on Richire.' (Interior of Rachan Mansion House, near Biggar.)

2 *Montague Place, London.*

1909 406 Sketch Suggestion of Site for Usher Hall, Edinburgh.

407 Ditto.

411 Ditto.

239 *St. Vincent Street, Glasgow.*

1910 370 Elder Library, Govan.

2 *Montague Place, London.*

1911 403 British Museum Extension.

239 *St. Vincent Street, Glasgow.*

1913 442 New Staircase: British Museum Extension: View from East to West.

451 Ditto: View from West to East. (Diploma Work. R.S.A. Collection.)

1914 548 Wallace Scott Tailor Workshops, Cathcart, Glasgow.

1 *Montague Place, London, W.C.*

1915 572 The Institute of Chemistry of Great Britain and Ireland, London.

1916 526 Second Church of Christ, Scientist, Palace Gardens Terrace, London.

564 The Institute of Chemistry of Great Britain and Ireland, 30 Russell Square, London.

BURNETT, Thomas Stuart

Sculptor

Born 1853. Died 1888.

Associate 1883.

2 *St. Cuthbert's Place, Edinburgh.*

1870 936 Portrait Bust.

1871 791 Medallion Portrait.

793 Portrait Bust.

808 Medallion Portrait.

42 *Morrison Street, Edinburgh.*

1873 681 Medallion Portrait.

684 Bust in Plaster: 'Wee Bobbie.'

947 Old Mill, near Edinburgh.

1874 598 Bust of a Gentleman.

607 Bust of Mr. David Raiker.

1875 665 Miniature Portrait Bust.

691 Alice: a Portrait Bust.

879 At Juniper Green.

1876 759 Miniature Portrait Bust: Mrs. Dougal.

771 Miniature Portrait Bust: Andrew Dougal, Esq.

1877 686 The Hunter: Statuette in Plaster.

23 *Union Place, Edinburgh.*

1878 749 Miniature Bust of a Lady.

751 Statuette in Plaster: The Reaper.

759 Miniature Bust of a Lady.

766 Portrait Bust of Ebenezer H. Murray, Esq.

1879 758 Bust: William Hannah, Esq.

767 Bust: James Wilson, Esq.

770 Bust: John Blair, Esq.

771 Statuette: The Putting-Stone.

1880 776 Girlhood: Original Model.

787 Bust of Norman M. Henderson, Esq.

790 Study of a Head: Rip Van Winkle.

1881 727 Marble Bust: The Innocent.

733 William Grubb, Esq., Dundee.

734 The late Thomas Sprot, Esq., W.S.

743 Stuart Prize Group: Eugene Aram. Lent by A. D. Grimond, Glenericht.

2 *Annadale Street, Edinburgh.*

1882 738 Portrait Bust of a Lady.

740 Bust: Study of a Florentine Priest. (*Vide* 1916, No. 29.) (N.G. of Scotland. Deposited by Royal Association for the Promotion of Fine Arts in Scotland, 1889; presented 1897.)

758 The Bather.

1883 798 Group in Marble: Eugene Aram.

800 Statuette in Marble: Effie Deans.

809 Portrait Bust: Mrs. Denovan Adam.

828 'Take her up tenderly.'

1884 824 Portrait Bust of a Lady in Marble.

831 Bust: Donald, Son of Donald Macdonald, Stroove, Skelmorlie.

832 Bust: David Pryde, Esq., LL.D.

835 Bust: Edmund Edmunds, Esq.

851 Bust: Rose.

1885 812 Portrait Bust: Thomas Mansfield Guthrie.

815 Portrait Bust of a Lady.

816 Portrait Bust of a Lady.

824 Portrait Bust: Arthur Edmunds, Esq.

835 Statue: Youth.

1885 82 Bust of William Forrest, Esq., H.R.S.A. (R.S.A. Collection. In Plaster. Presented by Trustees of late Thos. Stewart Forrest, 1908.)

382 Statue: Rob Roy. (R.S.A. Collection. In Plaster. Presented by John Aird, 1885.)

384 Bust of the late Rev. Mr. Davidson, for North Leith Parish Church.

861 Bust: Anna. (Same work as 1916, No. 41. Kelvingrove Art Gallery, Glasgow. Bought 1888.)

992 Medallion: Thomas Carlyle.

1886 838 Portrait Bust in Marble.

840 Bust in Marble of the late David Jack, Esq., J.P.

843 Robinson Crusoe: Bust of Bronze Statue erected at Largo.

1887 670 Statue in Plaster: 'Bosom Friends.'

674 Bust in Marble of the late Robert Riddle Stodart, Esq.

680 Portrait Bust of a Great-Grandmother.

691 Statuette: 'The Farrier.'

Burnett, Thomas Stuart—*continued*

701 Miniature Bust in Marble: H.R.H. Prince Albert Victor.
704 Medallion Electrotype: The Right Hon. W. E. Gladstone.
706 Medallion: Part of Memorial in Memory of the late Robert Bryson, Esq.
1888 699 Bust: a South African.
705 Bust: a Promising Youth.
710 Bust: Among the Brambles.
714 Posthumous Bust: John Reid, Esq.
720 Bust: James Irving, Esq.
721 Bust: Edmund Burton, Esq., Engraver.
1889 758 Statuette of Robert Burns.
1908 213 Head of a Young Girl: Marble.
Lent by the Royal Scottish Academy.
1916 29 A Florentine Priest: Bust in Marble. (*Vide* 1882, No. 740.)
Lent by the N.G. of Scotland.
41 Head of an Infant: Marble. (Dated 1885. Same work as **1885,** No. 861.)
Lent by the Corporation of the City of Glasgow.

BURNS, Robert **Painter**

Born 1869.

Associate 1902.

304 *Morningside Road, Edinburgh.*
1893 306 Portrait of a Lady.
Lent by Mrs. Craig, Glasgow.
11 *Castle Terrace, Edinburgh.*
1895 414 Artemis.
1896 285 Gipsy.
391 The Little Shepherdess.
490 Moses' Descent from Sinai: Designed for Stained Glass.
555 Bathers.
1897 65 October.
339 A Girl.
Lent by Stephen Adam, Esq., Glasgow.
491 The Good Samaritan: Design for Stained Glass.
1898 71 Spring.
239 Landscape.
483 Evening in the Village.
1899 69 The Village Kirk.
281 Doachs of Tongueland.
1900 14 Butterflies.
112 A Border Ballad.
1 *Albyn Place, Edinburgh.*
1902 62 'O lang, lang may the ladyes sit.'
1903 171 The Ebb-Tide.
342 Girl with a Hawk.
Lent by Miss M'Gaw, London.
1904 394 Music.
533 Portrait.
6 *Atholl Crescent Lane, Edinburgh.*
1905 224 The Green Ribbon.
315 June.
49 *Northumberland Street, Edinburgh.*
1906 154 Sands of Dee.
229 'And she: she watched the square like a book.' (Neue Pinakothek, Munich. Bought 1907.)
442 Summer Evening: Moonrise.
1907 158 At the window.
531 New Moon.
1908 236 Gabrielle, Daughter of A. Hunter Crawford, Esq.
Lent by A. Hunter Crawford, Esq.
328 Adieu (Schubert). (Walker Art Gallery. Liverpool. Bought 1908.)
1909 127 The Valley of the Shadow: Loch Coruisk. (Scottish Modern Arts Association. Presented by Patrick J. Ford, 1909.)
251 Loch Coruisk.
264 Eventide.
1910 143 Western Seas: Evening.
274 Western Seas: Morning.
1911 9 The Wide Atlantic.
66 The Lonely Shore.
258 Tarbert, on Loch Fyne.
576 A Spanish Lady: Etching.
1912 21 Danae (Tempera).
144 Crodh Chaillean.
College of Art, Edinburgh.
1913 120 Dancer.
1914 93 Loot.
482 Camus Cuil an T-säimh, Iona (Tempera).
507 Sands o' Dee.
1915 167 Western Seas.
240 'My love's in Germanie.'
300 The late J. Campbell Noble, R.S.A.
Lent by the Scottish Arts Club.

512 Ulva's Isle, from Iona (Tempera).
695 The Dancer: Red Chalk Drawing.
1916 165 The Castle, Edinburgh.
253 By Candlelight.
307 Portrait.
Lent by H. MacGregor, Esq., Loanhead.
698 A Dancer.

BURTON, Mungo **Painter**

Born 1799. Died 1882.

Associate 1845.

5 *Howe Street, Edinburgh.*
1838 84 James Tait, Esq.
96 A Natural Philosopher.
144 General Durham of Largo.
260 Dr. J. Argyle Robertson.
1839 184 Portrait of a Clergyman.
257 The Wool-gatherer.
307 Portrait of a Gentleman.
371 Portrait of a Lady.
1840 58 The Trysting Tree.
117 A Discovery.
188 Rev. Thomas Guthrie.
360 Portraits of a Lady and Child.
1841 194 Portrait of a Lady.
247 The Rev. James Begg.
248 Norval learning the Art of War.
285 The Invalid Student.
1842 127 Portrait of a Lady.
231 A Mother's Grave.
318 John Hamilton Colt, Esq., of Gartsherrie.
329 James Miller, Esq.
375 The Anxious Family.
1843 52 Weary Travellers.
187 Rev. Walter Inglis, Missionary.
223 Portrait of a Lady.
236 Portrait of a Lady.
1844 151 Two Children of J. H. Colt, Esq.
222 Sisterly Expostulation.
234 A Shepherd's Tale.
389 J. A. Bell, Esq.
1845 91 Portrait of a Gentleman.
107 The Rescue: *Vide* 'The Antiquary.'
281 Portrait of a Gentleman.
19 *Dundas Street, Edinburgh.*
1846 14 Portrait of a Child.
359 Returning Health.
366 Portraits of a Lady and her Children.
1847 68 Captain James Elphinstone Dalrymple.
247 Portrait of a Lady.
335 Robert Turnbull, Esq.
347 Sabbath Morning.
410 Portrait of a Gentleman.
1848 174 Portrait of a Lady.
259 A Relic.
263 Portrait of a Lady.
345 Group of Family Portraits.
423 Portrait of a Gentleman.
1849 35 Portraits of a Lady and her Child.
61 P. S. Samuells, M.D.
89 A Visit of Mercy.
98 Portrait of a Gentleman.
105 Portrait of a Lady.
126 Portrait of a Child.
1850 39 Portrait of a Lady.
61 Leaving the Glen.
65 James Greig, Esq., W.S., of Eccles.
210 Portrait of a Gentleman.
299 Portrait of a Gentleman.
436 Portrait of Two Young Gentlemen.
1851 65 Young Gentleman, with Pony.
103 A Daughter's Visit.
216 Thomas Leburn, Esq., S.S.C.
288 Portrait of a Gentleman.
364 Portrait of a Lady.
404 The Rev. John Law: Presentation Portrait.
1852 216 John Brown, Esq., M.D.
298 John Weatherly, Esq., Newcastle.
427 The Children of the late George Waddell, Esq., Balquhatstone, and Greyhound.
429 Portrait of a Young Lady.
577 A Tale of the Wars.
1853 75 James Gifford, Esq.
97 Portrait of a Child.
280 Little Peggy at Burley's Hiding-place.
292 Portrait of a Lady.
294 'Bonaly Burn.'
416 Portrait of a Lady.
1854 50 John Finnie, Esq., Swanstone.
91 Children of John Nelson Smith, Esq.
209 Children of William W. Fraser, Esq.
287 The Rev. David Crawford.
346 John Nelson Smith, Esq.
1855 55 John B. Greig, Esq.

Burton, Mungo—*continued*

231 Portrait of a Gentleman.
277 Portrait of a Lady.
287 William Tod, Esq., St. Leonards.
327 Portrait of a Child.
596 Portrait of a Boy.
1856 50 A Solitary Watcher.
131 The late John Cameron, Esq., Corrychoillie.
148 Portrait of a Lady.
269 John M'Iver, Esq., Provost of Dingwall.
340 Alexander Wilson, Esq.
1857 8 Portrait of a Lady.
56 Portrait of a Gentleman.
121 L. B. Greig, Esq.
268 William Gilmour, Esq., Pitlochrie.
379 Portrait of a Lady.
401 Portrait of a Gentleman.
1858 121 Gerald Massey, Esq.
167 Mrs. Gilmour.
335 William Beattie, Esq.
356 Portrait of a Gentleman.
683 Master Reid.
1859 311 Portrait of a Lady.
330 Portrait of a Gentleman.
445 Mrs. Gerhard Oncken, Hamburg.
502 James Stewart Robertson, Esq., Edradynate.
1860 336 Portrait of a Lady.
364 Portrait of a Lady.
434 Portrait of a Lady.
500 Portrait of a Lady.
518 The late Robert Reid, Esq., Tillierye.
19 *Leopold Place, Edinburgh.*
1861 84 George Gray, Esq., Dalkeith.
135 James Duncan, Esq., W.S.
392 Menie.
527 Mrs. Thomson, St. John's Wood.
769 Alexander Tod, Esq., St. Mary's Mount, as Lieut. in Leith Rifles.
1862 39 Portrait.
331 Adam Beattie, Esq.
588 A Portrait.
811 Portrait of a Gentleman.
1863 41 'The Questions': Sabbath Evening.
140 Mrs. Park.
Lent by Mr. Agnew, Manchester.
161 Portrait of a Gentleman.
1863 9 Portrait of a Child.
60 Portrait.
251 Visit of Mercy.
Lent by R. B. Wardlaw Ramsay, Esq
1864 369 Master Hugh Fraser.
376 Portrait of a Gentleman.
385 Major-General Fogo.
434 Miss M'Laurin.
1865 328 William Honyman Gillespie, Esq., Torbanehill.
411 Portraits.
510 Alex. Tod, Esq., St. Mary's Mount.
611 Mrs. Richard Gillespie.
856 Portrait of a Lady.
1866 332 George Seymour, Esq., R.N.
462 James Stewart Robertson, Esq.
822 A Portrait.
1867 395 Andrew Fyfe, Esq.
427 Portrait of a Lady.
841 Lieut.-Colonel Foote Morison, H.M. Staff Corps.
1868 337 Mrs. Tod.
534 Portrait of a Gentleman.
604 William Kirk, Esq., Keady.
609 Portrait of a Lady.
740 Portrait of a Lady.
816 William Tod, Esq., St. Leonards.
1869 327 At the Place of Rest.
340 A Student.
420 Portrait of a Lady.
485 Portrait of a Lady.
1870 301 Mrs. Walsh.
691 Portrait of a Gentleman.
738 Rev. William Peddie, D.D.
1871 242 Brothers.
257 Mrs. Rutherford Turnbull.
1872 12 A Wanderer's Tale.
177 'Jessie Ellen.'
276 Portrait.
1873 203 Gideon Gray.
272 Miss Annie Cockburn, Grand-daughter of Lord Cockburn.
1874 101 Portrait of a Gentleman.
201 Portrait of a Lady.
1875 193 Portrait of a Lady.
1876 314 Portrait of a Lady.
415 'Eliza.'
490 Mrs. Edgar.
1877 53 Miss Bough.
283 William Brown, Esq., F.R.C.S.: Presentation Portrait.

372 Portrait of a Lady.
1879 447 The Rev. G. Fitzpatrick James.
484 A Portrait.
1880 327 Miss Helen M. Blackwood.

CADENHEAD, James — Painter

Born 1858.

Associate 1902.

57 *Dee Street, Aberdeen.*
1880 1019 A Country Lane.
1881 4 Birch Woods.
276 Scarlet Lilies.
573 Collieston, Aberdeenshire.
800 A Musician.

50 *Frederick Street, Edinburgh.*
1882 26 Autumn.
95 Guddling for Trout.
118 A Lee Shore.
616 Rabbits and Rough Water.
994 Princes Street.
Lent by George Thompson, Esq., Pitmedden.

57 *Dee Street, Aberdeen*
1883 88 Rough Weather.
440 In Summer-Time.
795 Feeding the Hens.
1884 403 Portrait.
440 'A Rock above the Spray.'
441 Pasture on the Bents.
1885 392 'O wandering water, ever whispering.'
858 Temple of Wingless Victory on the Acropolis.
885 Lossie Wynd, Elgin.
932 The Acropolis of Athens and Mount Hymettus, from the Road to Eleusis.
1886 496 A North Country Shepherd.
1111 A Cattle-Market in Aberdeenshire.
1887 424 A Mill Pond.
762 Birsebeg.
1888 642 Miss Mary G. W. Wilson.

University Hall, Mound Place, Edinburgh.
1889 379 Sheriff Scott Moncrieff.
473 Midsummer Evening.
475 Portrait.
657 The October Moon.
707 James Chalmers, Esq., of Westburn.

8 *Hope Street, Edinburgh.*
1890 160 'Queenie.'
522 The Mound.
594 Tormore, Arran.
693 A Mountain Stream in Arran.

57 *Dee Street, Aberdeen.*
1891 355 George Cadenhead, Esq., Procurator-Fiscal, Co. Aberdeen.
391 Spate on a Highland River.
780 After Summer.

11 *Forres Street, Edinburgh.*
1891-2 319 Portrait.
660 Evening.
680 Deeside in June.
757 Pastoral.
1893 295 Andrew Gilmour, Esq., Linlithgow.
462 Highland Landscape.
466 A Moorland Road.

14 *Ramsey Gardens, Edinburgh.*
1895 593 Moorland.
1896 365 At the Window.
559 The Clashmich.
1897 577 The Moor of Dinnet.
639 Morning: Sound of Kilbrannan.
653 The Peat Cart.
1898 647 Newark Tower.
677 A Highland Landscape.
1899 138 A Wee Unchristened Bairn.
325 A September Morning.
1900 492 The Early Shepherd.
687 A Deeside Moor.
1901 50 The Mill.

15 *Inverleith Terrace, Edinburgh.*
1902 721 Highland Landscape: Cairngorm and Braeriach.
1903 86 An Evening Landscape.
125 A Badenoch Landscape: Looking towards Kincraig.
1904 49 Dunnottar.
413 Kilconquhar: Etching.
544 Skipness Water Mouth.
1905 25 Gathering the Flock: a Deeside Moor.
163 On the Moor of Dinnet.
221 August Afternoon: Deeside.
1906 36 Autumn in the Birch Woods.
289 Professor G. Baldwin Brown.
Lent by the Scottish Arts Club.
422 November on Deeside.
1907 59 Autumn in the Valley. (Dunedin Art Gallery. Bought 1909.)

Cadenhead, James—*continued*

119 A Lee Shore.
322 A Musician.
1908 98 Falkland.
122 October.
1909 6 A Birken Shaw. (Manchester Art Gallery. Bought 1910.)
35 Lochnagar.
87 The Howe o' Fife.
1910 299 Birch Woods.
433 October on the Hill.
1911 156 Summer.
259 Twilight.
346 Autumn.
1912 110 The Deeside Road.
173 Falkland.
449 The Deeside Highlands.
579 The Brig o' Balgownie.
1913 214 The Hush of Twilight.
381 A High Moorland.
532 The Avenue.
571 The Glen : Etching.
1914 409 Late Harvest.
422 Distant View of Lochnagar.
437 Head Waters.
1915 362 Moorland Scene.
493 The Fisher's Hut.
674 Sheep-track : Lithograph.
1916 179 Moraine-Tarn, on the Moor of Culblean.
508 Mountain Solitude.
601 Riverside.
696 Three Trees. (Second State.)

CAMERON, David Young
Painter and Etcher

Born 1865.

Associate 1904.

Smith's, 4 Argyle Park Terrace, Edinburgh.
1886 68 Early Morning in a Highland Valley.
169 The Convent Minstrel.

Glenleam, Bearsden, by Glasgow.
1887 187 Noonday.
1887 811 Old Edinburgh.
1888 51 Midsummer.
1889 223 Traquair : Early Summer.
747 The Borderland : Darkening Down.

10 *South Park Terrace, Hillhead, Glasgow.*
1890 168 Afterglow.

134 *Bath Street, Glasgow.*
1891-2 76 Forty Winks.
154 Evening Shadows.
1894 308 A Dutch Town.

217 *West George Street, Glasgow.*
1895 425 A French Harbour.
Lent by John Wordie, Esq., Glasgow.
451 Dutch Etchings.
466 Scottish Etchings.
1896 49 Fairy Lilian. (Kelvingrove Art Gallery, Glasgow. J. Carfrae Alston Gift, 1909.)
Lent by J. Carfrae Alston, Esq.
469 Holyrood in 1745. (R. 231.)
479 Italian Etchings. (R. 204-229.)

12 *St. James's Terrace, Glasgow.*
1897 43 Miss Kathryn Tod, Lasswade.
61 The Reverie.
1898 7 The Bride. (Art Gallery of South Australia, Adelaide. Bought with Morgan Thomas Fund, 1907.)
195 A French River.
408 Mrs. Annan.

Kirkhill, Kippen, Stirlingshire.
1900 225 Carselands.
418 Kirkhill.
1901 114 Early Spring in Tuscany.
292 Road in Tuscany.
1902 247 Faraway. (National Gallery of Canada, Ottawa. Somewhat altered as 'October.' Bought 1913.)
1903 139 Stirling.
343 Menteith.
Lent by Thomas Ogilvie, Esq., Aberdeen.

Duin Eaglais, Kippen, Stirlingshire.
1904 365 A Parisian Courtyard.
540 Dark Angers. (Manchester Art Gallery. Bought 1903.)
Lent by the Corporation of Manchester.
1905 182 The Old Gateway. (Natl. Gallery of Finland, Abo. Bought 1906.)
272 Glencaple.
394 Etchings : 'The Porch, Harfleur' (R. 360), 'St. Germain' (R. 362).
1906 200 A Castle of the Ardennes.
Lent by K. S. Anderson, Esq., London.
397 Old Brussels.

1907 274 Early Morning : Whitby.
336 Morning at Berwick.
1908 259 Criffel. (Scottish Modern Arts Association. Bought 1908.)
352 South Aisle, Tewkesbury.
447 'The Little Devil of Florence' (R. 401).
1909 160 The Marble Quarry.
311 Craigievar. (Aberdeen Art Gallery. 'Given in thought of two Craigievar men by their Sister,' 1915.)
1910 285 The Hills of Skye.
295 Nightfall : Luxor. (Walker Art Gallery, Liverpool. Bought 1910.)
376 Rameses II. (R. 406).
Dun Eaglais, Kippen.
1911 70 Badenoch.
113 The Sphinx.
247 Old Paris.
1912 97 Cir Mohr. (Kelvingrove Art Gallery, Glasgow. Bought 1912.)
Lent by the Corporation of Glasgow.
1913 97 The Hill of the Winds.
1914 398 Stirling Castle.
1915 180 Nether Lochaber.
622 In Strathearn.
626 Perthshire Landscape.
1916 130 Urquhart.
349 Glen Nevis.

CAMERON, Hugh — Painter

Born 1835.

Associate 1859. Academician 1869.

64 *Buccleuch Street, Edinburgh.*
1854 467 Joseph Interpreting Pharaoh's Chief Butler's Dream.
3 *Montague Street, Edinburgh.*
1855 147 Portraits of an Old Gentleman and His Grandson.
175 Preparing for School.
742 Portrait of a Child.
1857 220 Sabbath Eve in the Shepherd's Home.
Lent by Charles Hargitt, Esq.
1858 540 The Soldier's Widow.
1859 388 The Well in the Wood.
478 Going to the Hay. (N.G. of Scotland. Presented by J. T. Gibson-Craig, 1879.)
Lent by Charles Hargitt, Esq
509 Katherine Flora, Daughter of Charles Hargitt, Esq.
97 *George Street, Edinburgh.*
1860 121 Remonstrance.
Lent by Charles Hargitt, Esq.
144 The Border Chief.
312 Lady Clare.
355 Portrait.
414 Little Helen.
Lent by Charles Hargitt, Esq.
481 Annie.
1861 182 Bell Heather : a Study.
270 Barley Field.
391 A Deeside Lassie.
417 Cottage Interior.
474 A Lonely Fireside.
535 Village Children.
Lent by Robert Horn, Esq., Advocate.
7 *Annandale Street, Edinburgh.*
1862 119 The Italian Image-Seller.
460 A Highland Interior.
604 A Mackerel Fisher.
1863 95 Mary's Care.
122 Mrs. Farquharson of Finzean.
329 The Hairst-rig.
529 Mrs. Fraser.
1863 75 The Hairst Rig in the East Neuk.
Lent by Robert Horn, Esq.
300 Going to the Hay.
Lent by Charles Hargitt, Esq
1864 32 Portrait of a Lady.
392 Little Bobby : a Portrait.
396 A Quiet Afternoon at the Fireside.
513 Mrs. Dyce Nicol of Ballogie.
1865 366 Mrs. John Fraser and Child.
386 Portraits : Holiday-Time in the Moorlands.
Lent by Robert Horn, Esq.
487 Sunny Hours.
Lent by Henry Simson, Esq., Glasgow
603 Mrs. Kilgour, Aberdeen.
16 *Picardy Place, Edinburgh.*
1866 370 Portrait of a Child.
419 The Lesson.
468 Threading the Needle.
Lent by Henry Macdonald, Esq., Broughty Ferry.
560 Portrait of a Child.

Cameron, Hugh—*continued*

1868 510 The Light of the Fireside.
Lent by J. Charles Bell, Esq., Broughty Ferry.

526 An Arran Lassie.
Lent by John J. Stevenson, Esq.

599 The Gamekeeper. (Aberdeen Art Gallery. Bequeathed by Francis Edmond, LL.D., 1892.)

1869 383 The Playmates. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq., Dundee.

393 The Reaper.
Lent by J. C. Bell, Esq., Broughty Ferry.

434 Responsibility. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)

495 A Family Group.
Lent by a Gentleman.

677 The Gleaners. (A Water-colour, entitled 'Gleaners,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by William Wilson, Esq., Banknock.

1870 348 Milly: a Portrait.

451 William Ford, Esq., Leith.

474 Maternal Care.

629 Play. (Diploma Work. R.S.A. Collection.)

1871 272 The Village Well. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq.

285 A Study.

286 Resting.

319 The Toilet. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq., Dundee.

448 'The Errand.'
Lent by William M'Gregor, Esq.

1872 212 Left in Charge.
Lent by John M'Gavin, Esq., Glasgow.

253 Going to Market.
Lent by Thomas Donald, Esq., Glasgow.

358 Evening. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq.

1873 39 Rummaging.
Lent by William Wilson, Esq., Banknock.

192 Mrs. Macdonald, Aberdeen. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)

224 Hermann, son of John F. White, Esq.
Lent by John F. White, Esq., Aberdeen.

301 Going to the Well.
Lent by John F. White, Esq., Aberdeen.

370 The Camellia.
Lent by a Gentleman.

407 Going to the School.
Lent by John M'Gavin, Esq., Glasgow.

415 A Lonely Life.
Lent by John M'Gavin, Esq., Glasgow.

455 At St. Fillan's. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq.

515 Thrift.
Lent by a Gentleman.

1874 52 The Millrace.

146 The Milkmaid.

173 Age and Infancy.
Lent by James Stevenson, Esq., Largs.

179 A Study.
Lent by James Auldjo Jamieson, Esq.

247 The Apple of his Eye.
Lent by Dr. John Brown.

334 The Laird of Dumbiedykes in Deans' Cottage.
Lent by Captain Charles Lodder, R.N.

368 The Mill-Stream.
Lent by Thos. Donald, Esq., Glasgow.

458 By the Wayside.
Lent by James M. Gow, Esq.

1875 63 Crissy, daughter of Alexander Curle, Esq., Melrose.

67 Harvest-Time. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by David Brown, Esq., Broughty Ferry.

184 Day-Dream.
Lent by Alexander Curle, Esq., Melrose.
239 Solitary.
Lent by Archibald Smith, Esq.
310 'Good-Night.'
Lent by Hugh Steven, Esq., Glasgow.
326 Mrs. Hope, Bordlands.

Albert Gate Studios, 6 William Street, Knightsbridge, London.

1876 32 Miss Mary Hope, Bordlands.
77 A Time of Joy.
360 'Waiting on.'
Lent by J. Julius Weinberg, Esq., Dundee.

Albert Gate Studios and 12 Queen Street, Edinburgh.

1877 189 Mrs. Beattie.
217 Mrs. Strachan.
234 The Fireside.
Lent by Alex. B. Stewart, Esq., Ascog.
381 Mrs. Waterston.
420 At the Seaside.
Lent by Alex. B. Stewart, Esq., Ascog.
460 Helen. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq.
1878 215 Help from Tiny Hands.
Lent by Hugh Brown, Esq., Glasgow.
241 A Peep at the Wee Brother.
Lent by J. M. Gow, Esq.
242 The Careful Sister.
Lent by William M'Taggart, Esq.
296 Spring.
377 Wearied Arms.
384 Going a Message.
1879 53 The Cat's Cradle.
Lent by J. Hope Robertson, Esq., Glasgow.
289 Eleanore.
314 Life's Path O'ershadowed.
Lent by John Anderson, Jun., Esq., Glasgow.
351 Haymakers at Noonday.
Lent by Robert Milne, Esq., Aberdeen.

22 *West Cromwell Road, South Kensington, London.*

1880 217 The Little Housewife.
Lent by John M'Gavin, Esq.
1880 13 A Study.
Lent by J. Auldjo Jamieson, Esq.
18 Help from Tiny Hands.
Lent by Hugh Brown, Esq., Glasgow.
70 The Milkmaid.
Lent by J. Auldjo Jamieson, Esq.
308 Good-night.
Lent by Hugh Steven, Esq., Glasgow.
1881 193 Happy Young Days.
Lent by James Auldjo Jamieson, Esq., W.S.
341 Children of the Riviera at the game called La Spinola.
Lent by James Marshall, Esq., Glasgow.
395 Daniel Bruce, Esq.
401 The Lesson for School.
1882 36 Funeral of a Little Girl on the Riviera. (Dundee Art Gallery. Presented by James G. Orchar, Esq., 1881.)
1883 197 Holding the Skein.
1884 217 A Mother's Kiss.
228 Trusted.
298 'And wee Peerie Winkie paid for a'.'
1885 229 The Mother's Joy.
528 The Rivals.
1886 248 King of the Clachan.
1887 202 Rustic Joy.
251 A Match for Grandfather.
321 Asking the Blessing.
1888 160 'Their ain Fireside.'
Lent by W. Walker, Esq., Newport.

Viewforth, Lower Largo, Fife.

1889 178 Pleasures of the Sea.
Lent by J. J. Weinberg, Esq., Dundee.
247 The Timid Wader.
Lent by Alex. Forrester Paton, Esq., Alloa.
341 Golden Autumn.
Lent by James Roberts, Esq., Selkirk.
1890 45 Mrs. Love.
173 Little Bait-Diggers.
Lent by Andrew A. Rose, Esq.
193 Mrs. D. H. Anderson.
1891 97 Summer Pleasures.
Lent by D. H. Anderson, Esq., Glasgow.
177 Kilmeny.
267 Laura, Daughter of John James Cowan, Esq.
Lent by J. J. Cowan, Esq., Murrayfield.

Cameron, Hugh—*continued*

314 'Who'll be the Bravest?'
Lent by George Morton, Esq., Glasgow.
1891-2 83 Morning by the Sea.
305 The New Boat.
388 In the Mother's Arms.
1893 159 The Willing Bather.
Lent by R. Proctor, Esq., Alloa.
197 Anticipation.
Lent by R. Proctor, Esq., Alloa.
240 A Hazy Summer Day.
Lent by William Urquhart, Esq., Dalkeith.
246 Returning from the Olive Groves.
Lent by David Thomson, Esq., Alloa.
267 The Careful Sister.
Lent by James Caldwell, Esq., Glasgow.
8 *Merchiston Place, Edinburgh.*
1894 267 Mrs. Gilmour.
1895 220 The Skipping Rope.
Lent by James Lindsay, Esq., Edinburgh.
249 Joey, Daughter of the Rev. David Anderson, Nenthorn.
295 At the Stepping-Stones.
312 Making Friends.
Lent by James Wilson, Esq., Edinburgh.
1896 34 A Tangled Skein.
Lent by John Macmillan, Esq.
226 Looking for Bait.
Lent by Dr. George Mackay.
231 Mrs. Anderson.
258 The Swing.
Lent by Thos. Balmain, Esq., Glasgow.
366 Learn Young, Learn Fair.
Lent by James Lindsay, Esq.
1897 227 First Primroses.
338 Awaiting the Return.
Lent by D. H. Anderson, Esq., Helensburgh.
432 Largo Bay.
Lent by John Bell, Esq., Kilmalcolm.
1898 231 Rev. Peter Lorimer Burr, D.D.
265 The Timid Bather. (Kelvingrove Art Gallery, Glasgow. Presented by Col. Walter Brown, 1906.)
1899 166 Caller Air.
1900 109 Joys of Summer
Viewforth, Lower Largo, Fife.
1902 380 Gathering Shells: Largo Bay.
Lent by Thos. Balmain, Esq., Glasgow.
24 *Mortonhall Road, Edinburgh.*
1903 370 Eventide.
1904 154 Portraits.
319 The Close of a Happy Day.
1905 131 Seaside Playmates.
1906 187 A Gleeful Moment.
257 A Mother's Quiet Hour.
437 In the Springtime.
45 *George Square, Edinburgh.*
1907 316 When Evening Comes.
Lent by John Duncan, Esq.
1908 158 Happy Days of Childhood.
Lent by John Duncan, Esq.
232 On the Riviera.
1909 293 Sorrow and Sympathy.
1910 129 Rummaging.
Lent by Mrs. Hugh Brown, Glasgow.
145 Returning from the Olive Groves.
Lent by David Thomson, Esq., Alloa.
156 Water from the Well.
Lent by John Duncan, Esq., Edinburgh.
1911 85 Summer Moonlight.
218 A Toiler of the Hills.
237 The Dandelion Clock.
Lent by Mrs. Williamson, Beith.
536 A Mother's Moment.
1912 197 On the Road.
265 Among the Olives.
1913 243 A Day in Spring.
1914 363 Portrait.
1915 172 Girl Sewing.
Lent by Alex. F. Roberts, Esq., Fairnilee.

CASSIE, James **Painter**

Born 1819. Died 1879.

Associate 1869. Academician 1879.

Union Street, Aberdeen.
1840 14 Study of an Ancient Mariner.
1841 252 Wasp, a Skye Terrier.
330 A Cobler: a Sketch from Nature.
30 *Castle Street, Aberdeen.*
1842 301 A Highland Lassie Knitting.
1843 62 The Rustic Angler.
1844 276 Study of a Skull, etc.

407 Dumbarton, on the Clyde.
1845 360 On the Cluny.
1846 117 Ravenscraig, on the Uggie.
289 View in the Balloch Bhuie Forest.
1847 107 Girl feeding a Calf.
513 The Old Bridge of Don.
1848 430 Interior of Cottage.
1849 158 King's College, Old Aberdeen.
183 Balmoral.
235 Loch Ballater, Braemar.
1850 254 A Jew's Head.
Adelphi, Aberdeen.
1851 604 Spynie Palace, near Elgin.
1852 61 View on the Don at Aberdeen.
352 Dead Game.
434 Cottages.
1853 144 Finnan Haddie Wife.
394 The Gardener Boy.
643 Shelties.
670 Gordon Castle Favourites.
123½ *Union Street, Aberdeen.*
1854 271 Portrait of a Lady.
495 Sketch.
1855 379 On the Terrace, Barra Castle.
1856 52 Otter Hounds.
244 The Kitchen of Barra Castle.
1857 7 A Student.
127 Loch Muick, Aberdeenshire.
418 Entrance to the Cathedral: Old Aberdeen.
1858 83 Summer's Afternoon on the Ythan, at Ellon.
125 'Waiting for the Laird': Snow Scene.
221 Sunday Morning: Waiting the Minister.
531 Reading a Chapter to Grandmother.
11 *Crown Street, Aberdeen.*
1859 138 Scene in Braemar.
188 Children at a Spring.
298 The Path to the Seashore.
586 Loch Calater, Braemar.
638 Inverugie, near Peterhead.
670 Loch Calater, Braemar.
1860 39 'A guid new-year I wish you, Maggie'
171 The Fisherman.
172 The Fisher Lassie: a Sketch.
321 Abergeldie, on the Dee.
600 The Three Mills, Braemar.
722 On the Dee, Braemar.
1861 272 Dulse-Gatherers.
397 A Fisherman mending his Deep-sea Lines.
482 A Blind Beggar.
1862 209 Fishermen returning: Morning.
377 On the East Coast, Kincardineshire.
Lent by John F. White, Esq., Aberdeen.
434 A Rare Old Dog.
560 Finnan Fisherman's Fireside.
1863 155 The Aged Fisherman.
262 Getting the Gearing Ready for Sea.
461 The Spring in the Wood.
610 Low Water at the Mouth of the Mersey: Sunset.
1863 234 Low Water at the Mouth of the Mersey.
Lent by James Hay, Esq.
11 *Crown Street, Aberdeen, and* 60 *Castle Street, Edinburgh.*
1864 21 Low Water, near Stonehaven.
70 Moonrise: Church of Cowie.
279 Mussel-Gatherers: Low Water.
Lent by W. Adamson, Esq., Norwood House.
287 Rev. James Forsyth, D.D., Aberdeen. Presented by the Subscribers to the Trades' Hall.
302 Fisherman's Daughter Baiting Lines.
Lent by Sir Alexander Anderson, Aberdeen.
592 The Fisherman's Wife.
657 The Old Castle of Slains: Early Morning.
68 *George Street, Edinburgh.*
1865 313 Old Brandy, a Scotch Terrier.
334 'Parry,' a Setter.
401 Sunday Morning in the Fisherman's Cottage.
464 Out at Sea: a Squall coming on.
Lent by T. Gibson, Esq., Liverpool.
498 New-Year's Day: East Coast Fishermen.
Lent by J. B. Manson, Esq., Edinburgh.
704 The Firth of Forth from the Mouth of the Almond.
Lent by George Thompson, Esq., Pitmedden.
783 Harvest Field at Drum.
Lent by John Phillip, Esq., R.A.
824 Sunrise: Newton Hill.
Lent by James M'Laren, Gifford Bank

Cassie, James—*continued*

1866 207 On the Dee, near Ballater.
Lent by W. Brodie, Esq., R.S.A.
324 Sunrise: Burnbanks, near Aberdeen.
356 A North-east Gale coming on.
Lent by William Adamson, Esq., Aberdeen.
431 Early Morning: Looking up the Mersey.
Lent by Alex. Pirie, Esq., Torquay.
499 The Fisherman's Son waiting the Boats.
501 Castle Urquhart, Loch Ness: Clearing up after Rain.
804 Grandmother's Darling.
Lent by Alex. Pirie, Esq.
1867 287 On the Cove Shore, Kincardineshire. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by A. Macdonald, Esq., Aberdeen.
382 On the Firth of Forth: Sun going down.
Lent by Alex. Pirie, Esq
400 Highland Crones.
499 On the Sands at Aberdeen: Sunrise.
Lent by Alexander Collie, Esq., London.
559 On the Moor at Divach.
Lent by James Gowans, Esq., Rockville.
563 T. Cooper, Esq.
652 Evening, on the Forth: from Orchard, Tullibody.

74 *George Street, Edinburgh, and Aberdeen.*
1868 298 The Bothie Door.
312 Foul Weather: The Bass Rock in the Distance.
Lent by Alex. Pirie, Esq., Aberdeen.
346 Mouth of the Ythan: Low Water.
Lent by G. B. Simpson, Esq., Broughty Ferry.
432 Summer Day in the Bay of Millport.
Lent by William Ritchie, Esq., Dundee.
633 A Highland Goat-Herd.
778 Glen Muick.
Lent by Lord Kinnaird.
789 Road across the Moor, Glen Urquhart.
Lent by James Tweedie, Esq., Biggar.
1869 200 Fisher Children on the Beach.
Lent by J. C. Bell, Esq., Dundee.
258 Fresh Breeze, looking towards Ailsa Craig.
Lent by David Fraser, Esq., Aberdeen.
376 A Highland Lassie.
Lent by Alex. Yeats, Esq., Aberdeen.
566 Gin Bay, Muchalls.
Lent by J. Auldjo Jamieson, Esq.
581 Morning on the Clyde at Dumbarton.
Lent by James Clerk, Esq.
659 Aberdeen Harbour: Sun going down.
Lent by James Matthews, Esq., Aberdeen.
687 The Witch of the Glen.
924 The Old Castle of Slains.

66 *North Frederick Street, Edinburgh.*
1870 339 Early Morning on the Tay at Monifieth.
343 Loch Callater.
402 A South-Easter on the Aberdeenshire Coast.
Lent by Gordon Pirie, Esq., Aberdeen.
411 St. Machar Cathedral.
Lent by John Crombie, Esq.
551 Summer Moonlight by the Sea.
Lent by G. B. Simpson, Esq., Broughty Ferry.
611 Auld Jamie Morice, a Fisherman.
706 Twilight on the Moor.
848 An Auld Clay Biggin'. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by J. G. Orchar, Esq., Dundee.

63 *North Frederick Street, Edinburgh.*
1871 158 Thunder-clouds on the Coast of Fife.
Lent by J. G. Orchar, Esq., Dundee.
251 Queensferry: Sunset.
Lent by W. Robertson, Esq., Dundee.
284 'Big Guns' on the Tay.
345 Calm Afternoon in the English Channel.
358 On the Sussex Coast: Blowing Fresh.
Lent by W. Robertson, Esq.
534 Harbour Mouth, Aberdeen: Sunrise.
Lent by John Chalmers, Esq., Aberdeen.
544 The Bay of Aberdour, Aberdeenshire.
Lent by W. D. Fordyce, Esq., M.P.

45 *North Frederick Street, Edinburgh.*
1872 59 Winter.
Lent by J. Carneggie, Esq., Edinburgh.
104 Easterly Gale at North Berwick.
164 J. Renny, Jun., Esq.

168 Gosford Bay: looking towards Edinburgh.
Lent by G. Makgill, Esq., Cheltenham.
174 Moonlight on a Lone Shore.
Lent by W. Forsyth, Esq., Glasgow.
234 'Prince': a Sketch.
Lent by J. T. Hay, Esq., Leith.
312 'Cove' Fisher Folk.
Lent by Alexander Skene, Esq., Aberdeen.
315 A Summer's Evening on the Gareloch.
Lent by J. King, Esq., Glasgow.
429 Out at the Bass: Sundown.
Lent by Gordon Pirie, Esq., Aberdeen.
1873 118 Kames Bay: Cumbrae.
Lent by R. B. Horne, Esq., Aberdeen.
189 An Aberdeenshire Lassie.
209 G. B. Simpson, Esq., Broughty Ferry.
240 Barnbougle: Sun rising through Mist.
Lent by George Robertson, Esq., Edinburgh.
251 Interior, Glen Isla.
Lent by A. Stevenson, Esq., South Shields.
352 Sunrise: Looking out to Sea.
Lent by J. Dick Peddie, Esq., R.S.A.
465 Along the Sands.
Lent by ex-Lord Provost Nicol, Aberdeen.
550 Aberlady Bay: Twilight.
Lent by W. F. Forsyth, Esq., Trinity.
620 Mouth of the Ythan: Low Water.
Lent by T. Menzies, Esq., Edinburgh.
1874 159 Among the Rocks, West Coast.
Lent by W. K. Clapperton, Esq., Edinburgh.
244 The 'Clyde.'
Lent by Andrew Wylie, Esq., Prinlaws.
293 An Arran Fern-Gatherer.
Lent by a Gentleman.
347 Mouth of the Sannox, Arran.
Lent by J. T. Wilson, Esq., Edinburgh.
449 The After Glow: Loch Ranza.
Lent by James Lambert, Esq.
465 'Staffa.'
Lent by Alex. Whyte, Esq., Edinburgh.
1875 20 The Boat Pool on the Tweed, at the 'Nest.'
Lent by T. Menzies, Esq., Edinburgh.
116 'Louie.'
214 William Chamberlin, Esq.
Lent by Wm. Chamberlin, Esq., Brighton.
215 Morning at the Bass Rock.
Lent by G. Cox, Esq., Lochee.
232 'Marguerite.'
284 Low Water at North Berwick: Storm coming on. (Aberdeen Art Gallery. 'North Berwick.' Bought 1904.)
477 West Haven, Carnoustie.
Lent by David Brown, Esq., Broughty Ferry.
488 The Spittal Road, Braemar.
Lent by Alex. Whyte, Esq., Edinburgh.
497 A Quiet Pool on the Exe.
Lent by Alex. Whyte, Esq., Edinburgh.

7 Castle Terrace, Edinburgh.

1876 72 The Hill Farm, Braemar.
Lent by Wm. Chamberlin, Esq., Brighton.
79 On the Road to Loch Callater, Braemar.
307 Across the Sands at Low Tide: St. Cuthbert's Isle, Northumberland. (Laing Art Gallery, Newcastle. Bought 1909.)
323 Holy Island Castle.
Lent by G. A. Cox, Esq., Dundee.
408 Fisherman's Harbour, Carnoustie.
Lent by R. B. Horne, Esq.
476 Early Morning: South Queensferry.
Lent by Andrew Wylie, Esq., Prinlaws.
705 Glen Lui Forest, Braemar.
Lent by J. Mitchell, Jun., Esq., Dundee.
1877 237 Salmon Pool on the River Dee.
Lent by Thomas Menzies, Esq., Edinburgh.
241 'Henrietta.'
Lent by W. N. Fraser, Esq., Tornaveen.
247 The Old Church of Cowie, near Stonehaven.
Lent by Alex. Dowell, Esq., Edinburgh.
307 On the Beach: Morning.
Lent by J. Ogston, Esq., Aberdeen.
344 Summer Moonlight on the Sea.
Lent by Wm. Chamberlin, Esq., Brighton.
353 Ebb-Tide on a Lee Shore.

Cassie, James—*continued*

414 At Glassel, Deeside.
Lent by William C. Murray, Esq., Edinburgh.

1878 60 The 'Fedra,' Firth of Forth.
Lent by James Cree, Esq., Edinburgh.

116 'The moon is up, and yet it is not night.'

285 Ben Lomond, from Head of Loch.

295 Cowie Village, near Stonehaven.

529 The Fisherman's Haven, Firth of Tay.
Lent by J. Mitchell, Jun., Esq., Dundee.

869 Borrowdale.
Lent by Alex. Whyte, Esq., Edinburgh.

892 Grasmere, Westmoreland.
Lent by Alex. Whyte, Esq., Edinburgh.

1879 22 St. Andrew's Pier.

74 On the Seashore.
Lent by the late J. M. Paton, Esq., Montrose.

139 Jeannie, a Scotch Terrier.
Lent by Miss J. Smith, Edinburgh.

254 Loch Chon: The Macgregor Country.

272 The Afterglow, at lone Loch-an-Dorb.

838 Noonday: Mealfourvenuie.

897 Barley Harvest: Holy Island.
Lent by W. Chamberlin, Esq., Brighton.

1880 256 North-east Gale coming on.
Lent by James F. Low, Esq., Dundee.

817 Bonlight Moor.

819 On the Thames, near Hampton Court.

834 At Carnoustie.

853 The Nest: on the Tweed.

857 Harbour, with Shipping.

1880 185 Mouth of the Mersey.
Lent by James T. Hay, Esq.

460 Mealfourvenuie: Noonday.
Lent by William Brodie, Esq., R.S.A.

495 Looking out to Sea.
Lent by J. Dick Peddie, Esq., M.P., R.S.A.

1887 471 The Entrance to Peterhead Harbour.
Lent by John Hutchison, Esq., R.S.A.

501 The Bass Rock.
Lent by James M. Gow, Esq.

509 'The Mussel-Gatherers': Original Sketch.
Lent by J. M. Gow, Esq.

CHALMERS, George Paul **Painter**

Born 1833. Died 1878.

Associate 1867. Academician 1871.

1855 714 Master Mather Evans.

1856 540 Portrait of a Young Lady.

60 *Princes Street, Edinburgh.*

1858 371 Study of a Head.

71 *Cumberland Street, Edinburgh.*

1860 123 Sunday Morning Lesson. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')

19 *Pitt Street, Edinburgh.*

1861 433 Newly Caught.

South Frederick Street, and 2 Queen Street, Edinburgh.

1862 635 Study of a Head.

666 The Keeper's Boy.

1863 167 J. Pettie, Esq. (*Vide* **1863,** No. 44.)

246 A Peasant of Brittany. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')

369 The Reverie.

397 The Young Devotee.

13 *Pitt Street, Edinburgh.*

1863 44 John Pettie, Esq. (*Vide* 1863, No. 167.) (R.S.A. Collection. Bequeathed by W. B. Hardie, 1911.)
Lent by the Artist.

1864 234 The Favourite Air: Brittany Peasants.

242 Study.
Lent by J. M'Laren, Esq., Gifford Bank.

261 Miserere Mei.

289 Daughter of J. Cairns, Esq: a Sketch.

311 Keeley Halswelle, Esq.

411 Mrs. W. B. Brown.

1865 488 W. B. G. Shiells, Esq.

837 Portrait: a Sketch.

1866 440 'Age': a Study.

566 J. Charles Bell, Esq.

676 Master Robert John Simpson.

1867 435 Portrait of a Lady.

1868 385 Portrait of a Gentleman.

482 Archibald Broun, Esq., of Johnstounburn.

566 The Convent Garden. (By G. P. Chalmers and J. MacWhirter.)
Lent by H. B. Muir, Esq., Glasgow.

576 My Lady's Page.
Lent by J. MacWhirter, Esq., H.R.S.A.
638 The Pleasures of Hope.
Lent by J. F. White, Esq., Aberdeen.
674 Night.
Lent by J. MacWhirter, Esq.
811 'A Bible Story.'
864 J. MacWhirter, Esq., A.R.S.A.
950 Mrs. Urmston.
1869 413 An Old Story.
527 Worn Out.
1870 394 'Just knows, and knows no more, her Bible true.'
505 A Love Song.
1871 252 Prayer.
Lent by Wm. Wilson, Esq., Banknock.
309 Reflected Light.
Lent by John F. White, Esq., Aberdeen.
1872 11 'Once upon a Time.'
105 Morning. (Diploma Work. R.S.A. Collection.)
233 Breakfast.
Lent by John M'Gavin, Esq., Glasgow.
313 Contentment.
Lent by John Robertson, Esq., Glasgow.
348 Sympathy. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq., Kepplestone.
375 'Old Letters, breathing of his Worth.' (Dundee Art Gallery. Presented by J. G. Orchar, 1874.)
435 On the Tummel.
Lent by a Private Owner.
448 A Shady Pool.
Lent by a Private Owner.

64 *George Street, Edinburgh.*
1873 194 'The Knitter.'
Lent by J. Gavin, Esq., Wester Elchies.
241 Rev. James Kirkwood, Edinburgh. Presented to the Synod of the United Presbyterian Church.
500 The End of the Harvest.
Lent by J. F. White, Esq., Aberdeen.
1874 40 Rev. Alex. Anderson. Aberdeen.
88 'Aitchie,' Daughter of John Forbes White, Esq.

51 *York Place, Edinburgh.*
1875 15 Running Water.
1876 262 J. Charles Bell, Esq., Broughty Ferry. (*Vide* **1880,** No. 282. Dundee Art Gallery. Bequeathed by the Sitter, 1897.)
1877 36 Dr. J. Batty Tuke.
169 Early Snow.
Lent by William Gibson, Esq., Glasgow.
244 A Study.
301 Robert Hutchison, Esq., of Braehead, Kirkcaldy: Presentation Portrait.
317 On the Callander Road.
Lent by Captain Lodder, R.N.
351 Portrait of a Lady.
355 John Moinet, Esq.
1878 88 Master Lindsay Jamieson.
385 Rain in Sligachan.
1879 62 Meditation. (By G. P. Chalmers and J. Pettie.)
133 Near Callander.
Lent by W. D. McKay, Esq., A.R.S.A.
256 A Brittany Peasant.
Lent by John M'Gavin, Esq., Glasgow.
275 'Miss Nan.'
Lent by Robert Tod, Esq., of Clerwood.
308 The Legend. (N.G. of Scotland. Deposited by Association, 1878; presented 1897. Early Sketch for Picture bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by the Royal Association for the Promotion of the Fine Arts in Scotland.
734 Monastic Study. (By G. P. Chalmers and J. Pettie.)
1880 20 A Quiet Pool.
Lent by John M'Gavin, Esq., Glasgow.
130 The Ford.
Lent by J. Irvine Smith, Esq.
156 Girl Reading.
Lent by James Carnegie, Esq.
175 The End of the Harvest.
Lent by John M'Gavin, Esq., Glasgow.
177 Finished Sketch of Running Water.
Lent by John M'Gavin, Esq., Glasgow.
212 Saying Grace.
Lent by George B. Simpson, Esq.

Chalmers, George Paul—*continued*

282 J. C. Bell, Esq. (*Vide* 1876, No. 262.)
Lent by J. C. Bell, Esq., Broughty Ferry.
285 Scheveningen.
Lent by J. Irvine Smith, Esq.
406 Modesty.
Lent by J. Irvine Smith, Esq.
1887 477 Falls of Leny.
Lent by James M. Gow, Esq.
490 The Path in the Wood, Ardrishaig.
Lent by James M. Gow, Esq.
543 Loch Ard.
Lent by James M. Gow, Esq.
827 Cartoon: The Legend.
Lent by James M. Gow, Esq.

CHRISTIE, Alexander **Painter**

Born 1807. Died 1860.

Associate 1848.

59 *George Street, Euston Square, London, and 20 Forth Street, Edinburgh.*
1837 46 The Reading of Sir Andrew Aguecheek's Challenge.
331 Shylock Disappointed.
9 *Mornington Place, Hampstead Road, London, and 20 Forth Street, Edinburgh.*
1838 45 Inn Kitchen at Wilford.
66 Hours of Idleness.
20 *Forth Street, Edinburgh.*
1839 7 Pistol at Agincourt.
40 Newton's Study, Cambridge, 1666.
132 Portrait of a Young Lady and her Dogs.
414 Sly and the Hostess.
415 Dolce far niente.
1840 163 A Private Exhibition.
262 Prospero and Miranda adrift.
304 Robert Burns.
314 An Incident in the Great Plague of London.
1841 33 Tancred surprised by Clorinda.
344 The Pavesse of Cœur de Lion.
387 A Doorway in Bunhill-fields, London, towards 1660.
483 Drawing on Vellum of the Murder of James the First (in four Designs).
491 Drawing on Vellum (containing nine Designs), illustrative of Blondel's Song of the Bloody Vest.
1842 24 The Feast of Spurs.
275 Columbus finding Drift from an Unknown Land upon the Seashore of Spain.
337 An Alchemist visited by a Familiar of the Inquisition.
472 Drawing: Hamlet finding the King at Prayer.
1843 250 Oliver Cromwell, 20th April, 1653.
415 A Farmer's Boy.
1844 370 An imaginary Privy Council of Oliver Cromwell, 1657.
513 How Prince Arthur was slain.
1845 8 Windmills on the Ramparts of Bruges: Twilight.
56 The Despair of Othello.
1846 320 View on the Giudecca, Venice.
403 St. Mark's, Venice.
410 The Monk's Regret.
486 Head of Alfred the Great. Specimen of Flat Painting, adapted for Mural decoration.
495 Portrait of a Lady.
1847 109 'O mirk, mirk is this midnight hour.'
443 Napoleon at Isola Bella, on the Lago Maggiore.
1848 7 The Lost Secret.
339 Designs for Four Figures of Saints (SS. George, Catherine, Margaret and Andrew) in the private chapel of Sir William Drummond Stewart of Grandtully, Bart. The ornaments painted by Mr. John M'Donald, from drawings by Mr. S. Rice, the figures by Mr. Thomas Faed, all from designs by Alexander Christie, Director of the Trustees School of Design. (N.G. of Scotland. Presented by Artist, 1859.)
1849 426 A Witch led to Execution.
1850 18 A Jest of the Lord Protector.
35 Portrait of a Young Lady in an Afghan dress.
236 The Vision of Constantine: Design for an Altar-Piece.
310 The Commencement of Portrait Painting: Dante in the Study of Giotto.

1851 298 Helen Macgregor ordering the Gauger to be thrown into Loch Ard.
Lent by Alexander M'Grigor, Esq., of Cairnoch.
624 Philip of Spain, Husband of Mary of England. A specimen of decorative portraiture on a gold ground, submitted to and approved by the Royal Commissioners of the Fine Arts.
1852 14 The Contemplative Man's Recreation.
106 Izaak Walton and his Scholar listening to the Milkmaid's Song.
415 The Black Dinner to the Earl of Douglas in Edinburgh Castle, 24th Nov., 1440.
640 Benvenuto Cellini, etc.
1853 109 A Castle of Indolence: ''Twas Idlesse all.'
321 Francesca.
1854 235 Portraits.
256 How Tintoret began to paint the Portrait of Aretino.
340 Retreating: A Ruse de Guerre.
397 Window-Seat at Wittemberg, *circa* 1527: Luther, the Married Priest.
457 A Summer Evening Spoiled: Scene, Cyprus.
612 Thomas the Rymer and the Queen of Elfinland: Sketch in Oil.
1855 454 Blind Harry, the Minstrel.
1856 347 Britomart and Amoret.
434 Caught.
502 Sketch for an Altar Piece: The Sacrifice of Abraham.
545 Sketch: Argyle asleep before his Execution.
554 Design for a Château d'Eau, to be erected at Murthly Castle, Perthshire.

Westerhall Lodge, Meadows, Edinburgh.
1858 71 A Street in the Middle Ages.
462 Portrait of a Lady.
605 Captain M'Turk's Kettle of Fish.

2 *Darnaway Street, Edinburgh.*
1859 122 Calais Sands.
166 Reformers breaking into a Church.
Lent by W. G. Don, Esq.
181 Site of Glasgow Cathedral.
Lent by W. G. Don, Esq.
218 An Exile of the '45.
Lent by J. T. Gibson-Craig, Esq.
386 View in St. Etienne, Departement de la Loire, France.
1860 294 Waiting for the Queen: Scotland. The Presence Chamber at Holyrood.
368 Waiting for the Queen: England. Fotheringay Staircase.
561 Waiting for the Queen: France. A Terrace at St. Germains. (Many Portraits, *temp.* Mary Queen of Scots, introduced into Nos. 294, 368, and 561.)
1863 83 The Exile of 1745.
Lent by J. T. Gibson-Craig, Esq.
93 Incident of the Plague in London.
Lent by J. T. Gibson-Craig, Esq.
1880 102 The Jacobite Exile.
Lent by J. T. Gibson-Craig, Esq.
145 Izaak Walton Fishing.
Lent by Mrs. Ballantine.

CLARK, Thomas — Painter

Born 1820. Died 1876.

Associate 1865.

18 *Duncan Street, Edinburgh.*
1842 119 Scene on the Devon.
1843 419 Vale of Devon: looking from Manor.
1844 4 Linn on the Evan: Annandale.
17 Twilight.
32 Earl Randolph's Castle, Evandale.

15 *Fettes Row, Edinburgh.*
1845 80 Stirling, from the Bored Stone.
190 Menstrie Mill.
255 Annan Water.
398 The Links of Forth.
1846 7 Evening.
87 Park Scene.
237 The Ochils, Vale of Devon.
1847 92 Sketch from Nature in the Ochils: Craigleith.
141 Port Appin, Argyleshire.
147 Woodland Study from Nature.
161 A Road Scene: Appin.
283 Doorway of Trinity College Church, and Entrance to Trinity Hospital.
1848 88 Manor House, on the Forth.
233 Evening on the Forth, Alloa.

Clark, Thomas—*continued*

258 Sunset over the Hills of Kingairloch, from Appin.
420 The Beechwood Path: a Study from Nature.

14 *Fettes Row, Edinburgh.*
1849 134 A Lime Walk.
380 A Summer Day among the Ochils, Broich Linn.
1850 69 Loch of Fasnacloich.
79 The Silver Mine, Glenalva: from Nature.
111 'The Place,' Blairlogie.
147 Old Bridge, Blairlogie.
336 Western Breeze: St. Margaret's Hope.
434 A Wood Path.

3 *Gloucester Place, Edinburgh.*
1851 162 Sunset on the Forth, from near Alloa.
205 The Links of Forth, from the Ballangeich Road, Castle-Hill, Stirling.
262 A Sunny Glint in the Ochils.
329 A Linn on the Well Burn: Moffat.
427 A Roadside Group of Trees in October.
538 Hailes Castle.
1852 280 Easdale Tarn, Westmoreland.
458 Wordsworth's Grave, Grasmere.
612 Langshaw Cottages, near Moffat.
614 A Glen in the Ochils, from Nature.
631 Near Easdale, Westmoreland.

2 *Mansion House Road, Grange, Edinburgh.*
1853 49 Demyat, from Dunmore
92 Study from Nature in the Mill-beck, Borrowdale.
121 Easdale Beck, Westmoreland.
253 Passing Shower: Salmon Yair on the Forth.
391 Salmon Yair on the Forth: Low Water.

73 *Queen Street, Edinburgh.*
1854 24 A Beech-Wood Aisle.
102 Whitekirk, East-Lothian
155 Sketch in a Beech Wood.
163 Greatend: a Hill in Cumberland, from Sprinkling Tarn.
187 Craigmillar, from Grange
265 A Quiet Pasture: Derwentwater.
657 Old Mill, Borrowdale.
Lent by James Duncan, Esq., M.D.

3 *Gloucester Place, Edinburgh.*
1855 15 Kenmure Castle.
16 Summer Evening after Rain.
85 A Path and Stile, near Kirkcudbright.
366 The 'Common' Gate, Kirkcudbright.
392 New Abbey, Galloway.
464 'Goosedub': a Scene in Galloway in October.
511 At The Grange, Alloa.
1856 21 The Border Keep of Norham Castle.
271 Edinburgh, from near Ratho.
344 Morning on the Almond, Kirkliston.
386 Thrieve Castle, on the Dee, a stronghold of the Black Douglas: the river in flood.
389 An Aisle in Dundrennan Abbey: Tomb of Alan, Lord of Galloway.

3 *Milborne Grove, Gilston Road, West Brompton, London.*
1857 37 A Burnside.
106 The Squirrels' Dell.
214 A Cottage Garden, Stoke, Surrey.
385 Hatch Lane, Surrey.
396 Worplesdon Church.
443 Valley of the Tay, Dunkeld.
1858 250 The Old Oak Shade, Surrey.
391 Sandy Brae, Twineholm Burn.
401 The Flock at Noon: Surrey.
1859 269 A 'Corn Rigg': Monzie.
408 Surrey Cottages.
437 Path through the Meadows, Surrey.
480 A Glade in a Wood.
485 Evening on the Tay, Dunkeld.
515 A Farm-House: Surrey.

64 *Frederick Street, Edinburgh.*
1860 170 A Shady Nook on the Shaggie in June: Monzie.
198 A Peep through the Wood.
225 Oaks in October: Tullibody Park.
254 An Ingle Nook.
653 A Park Glade.
749 Cottages: Monzie.
787 Kirkcudbright Castle.

11 *Castle Terrace, Edinburgh.*
1861 4 Salisbury Cathedral: Early Summer.
98 Cardoness Castle, Galloway.
102 Stepping-stones on the Shaggie, Monzie.
195 Spring Shadows: Wimbledon Common.

273 Burley Mill, Gatehouse.
Lent by Thos. Faed, Esq., A.R.S.A.
410 Cottage Interior.
475 The Mill Stream, Monzie.
1862 95 A Summer Day: Lustleigh Cleave.
275 A Beechwood Bank.
398 The Vale of Lustleigh.
443 A Lowering Day: Loch Achray.
641 Spring-time at Roslin.
1863 42 Evening on the Weald of Kent.
238 A Highland Salmon River.
239 Doune Castle, on the Teith.
486 The Moat House, Ightham, Kent.
633 A Farm-Yard, Devonshire.
703 Interior of the Hall, Moat House, Ightham.
708 Private Chapel in the Moat House, Ightham.
1863 92 Lustleigh Cleve: Devonshire.
1864 2 The Orchard Walk: Springtime.
290 Twilight at the Moat-house, Kent.
622 Sheep-Washing: Enton Mill, Surrey.
666 Autumn Evening: Stirling Castle.
1865 249 Waiting for the Ferry: a Quiet Morning on Loch Awe.
296 Spring.
481 Summer: Old Lombardy Poplar and Summer Cloud: a Nook in Surrey.
527 The Farm Yard, Woodside, Surrey.
1866 196 A Visit to the Private Chapel, Ightham Moat House.
259 Morning on Lochawe: Ardconnel Castle.
394 Autumn Evening at New Abbey.
585 A Fishing Day on Loch Achray.
1867 407 A Burn.
441 A Fisherman's Cottage: Arran.
495 Shifting Shadows: Ben Cruachan, Kilchurn Castle.
859 Low Water: Loch Ranza, Arran.
1868 132 A Mill-Lead, Linton.
287 Doorway in the Hall, Ightham Moat House.
585 A Wood Path.
601 Highland Interior: Girl Knitting.
799 'Shades of Evening': Fergus-More, Glen Sannox.
827 On Milford Common, Surrey.
987 Twilight: on the Orchy, near Dalmally.
1869 150 Old Brackenshaw Tower, Firth of Clyde.
414 Inverorchy, Dalmally.
601 Benvenue, Loch Achray.
1870 299 Old Mill, Lustleigh.
539 Sketch at Loch Awe: Kilchurn Castle.
741 A Cross Road, Lochaber.
838 A Crofter's Cottage at Onich.
859 Midsummer Twilight: Iona.
1871 90 Iona: Midsummer Twilight: a Sketch.
Lent by Joseph Bell, Esq., M.D.
199 On the Kinnard Burn, Moulin.
245 Linlithgow: Sunset.
304 Where 'the rude Forefathers of the Hamlet sleep,' at Old Seton Church.
375 Calm Water: on the Forth, near Alloa.
391 A Showery Day: Port Seton.
477 Mill on the Moulin Burn.
12 *Castle Terrace, Edinburgh.*
1872 57 Evening on the Forth, near Alloa.
189 On the Wellburn, Moffat.
209 Doune Castle.
266 A Passing Shower: Kilchurn Castle.
374 Linlithgow Palace: a Sketch.
423 The Murdoch Tower, Caerlaverock Castle.
904 The Morning Paper: a Parlour Study.
1873 38 Cardness Castle, on the Fleet.
211 St. Michael's Mount.
522 Easdale Farm, Westmoreland.
851 At Lincluden Abbey.
1874 294 Moonlight on Lochar Moss.
299 Ben Lui, from Glenfalloch.
450 In the Beech Woods, Inveraray.
833 Cottage Interior: Strath Braan.
1875 24 St. Michael's Mount.
88 A Passing Shower: on the Moss, near Dalmally.
328 Doune Castle, on the Teith.
1876 118 In Balkail Burn, Glenluce.
178 A Spring Day at Wimbledon Common.
194 Dundurn Hill, St. Fillans.
208 Evening on the Luce Water.
477 A Mill on the Luce Water: Gloaming.
832 In the Rue de la Côte, Old Menton.
1005 Allée off Rue de la Côte, Old Menton.
1880 103 Lochar Moss.
Lent by Thomas B. Clark, Esq.
479 Moonlight on Lochar Moss.
Lent by Thomas B. Clark, Esq.
481 Doune Castle, on the Teith.
Lent by Thomas B. Clark, Esq.

CLEGHORN, George

Hon. Member 1828.

NO EXHIBITS.

COVENTRY, Robert M'Gown
Painter

Born 1855. Died 1914.

Associate 1906.

25 *Montrose Street, Glasgow.*
1875 469 On the Look-Out.
1877 74 Autumn : Glengoil.
165 Waiting for the Ferry.
113 *West Regent Street, Glasgow.*
1878 263 A Crofter's Hut in Glenorchy.
1879 153 In Fairlie Glen.
176 *Bath Street, Glasgow.*
1891-2 511 A Lobster-Fisher.
1897 647 On the Dutch Coast.
662 The Big Church at Dort.
Lent by James M'Nicol, Esq., Bearsden
256 *West George Street, Glasgow.*
1900 13 A Bullock Cart : Holland.
661 The Fishing Season : Katwijk.
Lent by George Sutherland, Esq., Bothwell.
1901 711 A Dutch Belle.
Lent by Thomas Dunlop, Esq., Langbank.
773 Fish Auctions : Holland.
Lent by Thomas Vallance, Esq., Glasgow.
1902 744 Sunny Hours.
1904 348 Wood-Gatherers : Noord Brabant.
1905 35 Ludgate Hill.
346 Portsoy Harbour.
1906 43 Fish Market, Katwyk.
72 On the Canal : Dordrecht.
116 Fishing Season, Portsoy.
1907 91 Tarbert, Lochfyne.
Lent by W. J. Boston, Esq., Glasgow
341 A Forest Mill.
1908 41 Mechlin Cathedral.
Lent by Patrick S. Dunn, Esq.
327 Dunure Castle.
1909 326 The Birch Clad Banks o' Braan
1910 82 Fish Market, Bruges.
Lent by Alexander Hill, Esq., Glasgow
153 St. Monans.
1911 74 Approach of Winter.
341 Bruges Fish Market.
1912 135 Spring Sunshine : St. Monans.
1913 24 Late Afternoon : Pittenweem.
1914 132 From Foreign Parts.

CRAWFORD, Edmund Thornton
Painter

Born 1806. Died 1885.

Foundation Associate 1826. One of the nine artists who withdrew after the first meeting. Admitted Academician by Hope and Cockburn Award 1829. Resigned Membership 1832. Re-elected Associate 1839. Academician 1848.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

33 *Dundas Street, Edinburgh.*
1824 172 Craigmiller Dovecot.
1825 45 Group of Trees.
32 *Rankeillor Street, Edinburgh.*
1826 58 Group of Trees at Grange.
135 View on the Esk.
158 Scene near Stirling.
1828 43 Scene on the Esk, from Lee Bank, Roslin.
171 Kinghorn Passage Boat entering Leith Harbour.
244 Fitful Head, Zetland.
1829 62 Fisherrow Harbour : Calm.
64 Sea Piece : View on the Solway.
96 Group of Trees at Swanston.
1830 5 Dutch Vessel.
89 View on the Esk.
120 Portrait of a Gentleman.

SCOTTISH ACADEMY.

1831 37 View near Moffat.
105 View on the River Esk.
178 Portrait of a Lady.
1 *Blenheim Place, Edinburgh.*
1832 89 Sea-Piece : Calm.
120 Scene on the Esk.
137 View on the Yarrow, with Newark Castle in the distance.
163 Heath-Scene : Dumfriesshire.

210 Scene in Perthshire.
217 Cattle Piece.
1833 105 View at Helvœtsluys.
Lent by James Sprot, Esq., of Spot.
120 View of Dort.
Lent by James Sprot, Esq., of Spot.
1834 112 Highland Glen and Deer Stalkers.
193 Rotterdam.
200 Sea Piece: Calm.
213 View of Dort: Moonlight, a Sketch.
227 View on the Maes: Moonlight.
6 *Elm Row, Edinburgh.*
1835 216 Scene on the Yochan.
3 *Duncan Street, Drummond Place, Edinburgh.*
1837 13 Drachenfels, on the Rhine.
18 Sketch: Moonlight Scene, Holland.
81 View from Leith Roads of the Regatta of the Royal Eastern Yacht Club, July 16, 1836.
1838 108 Sea Piece: Dutch Pilot Boat crossing the Brille: Fresh Gale and squally.
160 Fisherrow Harbour at Low Water: Evening.
260* View on the Maes: Fresh Breeze.
309 View on the Maes, near Dort.

ROYAL SCOTTISH ACADEMY.

4 *Upper Grey Street, Newington, Edinburgh.*
1839 64 Canal Scene between Delft and Rotterdam: Church of St. Lawrence in the distance.
89 View of Rotterdam, from the Meuse.
111 Sea Piece: View of Helvoetsluys.
341 Scene: Mouth of the Nith at Low Water.
397 Cottage Scene: Musselburgh.
1840 44 Entrance to the Briel Harbour: Fresh Breeze.
77 Sea Piece: Fresh Gale.
120 Winter Scene.
211 Canal Scene: near the Hague.
258 Shipping: View upon the Wyde, near Amsterdam.
297 View near Annan.
315 Blackford Farm Steading.
1841 112 Dutch Shipping: Calm.
128 Shipping on the Thames: light air of wind.
129 Sea Piece: Fresh Breeze.
257 Winter Scene: View near Edinburgh.
261 View on the Esk: Evening.
374 Moonlight View near Dort.
413 View on the Beach at Dysart.
459 View on the Rotter, Rotterdam.
15 *Rankeillor Street, Edinburgh.*
1842 21 Dunbar Castle, from the West.
57 Cattle Piece.
137 Sea Piece: Calm.
187 Beach Scene: Dunbar.
216 Watering Horses.
305 Shipping on the Forth: Evening.
336 Norham Castle, on the Tweed.
403 Dutch Galliots and Lugger off Lowestoffe: Fresh Breeze.
1843 50 Sea Piece: Squally Effect.
89 Dutch Pilot Boat going off.
114 Queensferry.
126 Port Edgar, on the Forth: Evening.
146 Cattle Piece.
372 Schooner going out of Port.
386 Royal George Yacht at Anchor: Leith Roads.
1844 24 Beach Scene: Tantallon.
26 Musselburgh Sands at Low Water.
58 Sea Piece: Fresh Breeze.
144 Hay Sloop and Barges: View on the Thames.
191 Trees on the Esk, Musselburgh.
310 The Bass Rock, from Canty Bay.
332 Sea Piece: Squally Effect.
383 Cattle Piece: on the Water of Leith.
428 Dutch Galliot and Queensferry Passage Boat off Inch Garie.
59 *George Street, Edinburgh.*
1845 49 Sea Piece.
67 East Wemyss, Coast of Fife.
73 North Berwick Harbour at Low Water.
139 View from Craigmillar Castle.
233 Scheveling: Fishing Boat and Figures.
274 Glencaple: Mouth of the Nith.
363 Fishing Boats on the Beach at Dysart.
388 Scene on the Beach at Scheveling.
413 View on the Meuse: Moonlight, Dort Church in the distance.
1846 40* Holy Loch, Argyleshire.
131 River Scene: Schuyte and Market-boat near Dort.
264 View on the Esk, near Roslin.

Crawford, Edmund Thornton—*continued*

272 Greenan Castle, Coast of Ayrshire.
356 Scene in the Island of Arran.
429 Village Scene.
462 Gateway, Craigmillar Castle.
539 View on the Bran, near Dunkeld.
1847 10 Mill in Glengarry, Argyleshire.
45 Mill Sluice.
145 St. James' Park, London.
184 Arran Fishing-Boat on the Beach : Isle of Arran.
237 Group of Trees at Inveresk.
269 Fishing Boats : Loch Fyne.
386 On the Beach at Prestonpans.
388 Shipping Aground at Low Water : Scene on the Forth.
400 Group of Trees : Windsor Great Park
1 *Walker Street, Edinburgh.*
1848 103 Group of Trees at Craiglockhart.
106 Sea Shore : Cockburnspath.
195 Glendouglas, Argyleshire.
323 Eyemouth Harbour, from Gunsgreen.
365 Waterloo Bridge and Shot Tower, London.
433 On the River Eye.
9 *Hope Street, Edinburgh.*
1849 26 Water Mill, near the Pass of Leny.
29 Dutch River Scene.
48 Aberdour Harbour : Edinburgh in the distance.
102 View on the Meuse : Moonlight.
133 Dutch Market Boats : View on the Meuse.
157 Tantallon Castle.
295 Sea Piece : Fresh Breeze.
297 Highland Loch.
429 Sea Shore : Berwickshire. (Diploma Work. 'Coast Scene, North Berwick' [? same]. R.S.A. Collection.)
1850 71 Scene at the Mouth of the Nith.
89 River Scene and Shipping : Holland.
165 Scene on the Water of Leith : Craiglockhart.
192 Scene near Dreghorn.
272 Tarbert Castle, Lochfyne.
329 Lincluden Abbey.
487 Part of the Chapter-House, Furness Abbey.
525 Ruins of the Chapel, Tantallon Castle.
561 Isle of Arran, from the Ayrshire Coast.
636 Tantallon Castle.
655 Aberdour Harbour.
656 Highland Landscape.
11 *Melville Place, Edinburgh.*
1851 120 French Fishing Boats (Luggers) : Holy Island Bay.
174 Watermill near Ardoch.
217 Dunstanborough Castle.
244 Sea Piece : Dutch Boats making Harbour, Evening.
420 A Burnside.
547 Lindesfarne Abbey.
1852 6 Aberdour Harbour.
53 Whitby, Yorkshire.
75 Dutch Shipping : View on the Maes.
89 Lancaster Sands.
120 Limekiln, North Sunderland.
217 On the River Avon.
223 Mill-dam : Study from Nature.
Lent by David Simson, Esq.
283 Dutch Shipping : View on the Maes.
317 On the River Tweed : Tweedsmuir.
Lent by David Simson, Esq.
1853 40 Hartlepool Harbour.
46 Watermill : Yair Bridge.
104 Woodland Scene.
196 Tantallon Castle.
259 The Watering Place.
451 Harvest Time.
1854 43 Scene in Portsmouth Harbour, with H.M.S. Victory.
82 Wooden Bridge at Kate's Mill, Water of Leith.
94 Cliffs : Auchmithie.
193 Morning after a Storm : Holy Island, with the Abbey of Lindesfarne.
226 The Covert Side.
294 Fresh Breeze on the Coast of Holland : Pilot Boats leaving Harbour.
1855 52 On the Water of Leith.
87 Market Boats : Scene on the Meuse, near Dort.
96 Royal Horse Artillery : a Sketch.
131 Harbour Scene : Rotterdam, with the Church of St. Lawrence.
192 Dutch River Scene.
208 Fishing Boats on the Beach : Scene on the East Coast.

285 Mill Lead, Sauchton: The Pentland Hills in the distance.
358 Shipping on the Thames, with Hay Barge.
376 Rustic Bridge, near Cawdor Castle.
433 Twilight Scene on the Thames.
497 Dunottar Castle.
523 Cottages.
646 On the Road to the Grimsel: from a Sketch by Lieut.-Colonel Macniven.
647 Bellinzona: from a Sketch by Lieut.-Colonel Macniven.
1856 2 Linlithgow Palace: Morning.
10 The Bass, from the Rocks at Canty Bay.
220 Fresh Breeze: off the Coast of Holland.
298 Squall passing off.
332 The River Side: a Day in Autumn.
Lent by John Mood, Esq., Rosehall.
388 A December Day.
Lent by W. Wilson, Esq., Banknock.
442 Inveraray Harbour, Lochfyne.
448 Fishermen Landing.
1857 46 Weymouth Harbour, Dorsetshire.
128 On the Beach at North Berwick: Fresh Breeze.
182 On the Beach at Broughty Ferry: Ebb Tide.
Lent by W. F. Caruthers, Esq., Dormont.
292 Holy Island.

Greenbank, Lasswade.

1858 27 Zwyndrecht, Dort.
53 Schereninzin [? Scheveningen] Sands.
165 Delfthaven, from the Schidam Dyke.
174 Bellevue, Dort.
390 Dort.
458 Composition.
524 Scheveningen: Fish Boats Landing Fish.
1859 143 The Boomjes, Rotterdam.
258 The Port of Delft.
1860 108 Landscape and Cattle: Effect after Rain.
181 Poole, Dorsetshire.
246 'Canty Bay.'
337 A Lee Shore.
386 On the North Esk.
539 Beach Scene: Scheveling.
548 Entrance to the Port of Delft.
560 On the River Maas: Brielle Church.
1861 15 Tongland, Kirkcudbright.
67 Pappendricht Ferry.
349 Closehauled, crossing the Bar. (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1861; presented 1897.)
379 Eskside, Lasswade.
529 Bay of Morecambe, Cumberland.
1863 104 Beach Scene: Ebb Tide.
166 Burnmouth.
318 Deanfoot, Dunglass.
415 Beach Scene: Ebb Tide.
431 Sea-Shore: Eyemouth.
440 Threave Castle.
1863 260 Harvest Time.
Lent by John Mood, Esq.
1864 39 On the North Esk.
217 On the River Irthing, Gilsland.
443 River Scene in Holland.
Lent by Alex. Fraser, R.S.A.
482 Moorland Scene.
1865 380 On the North Esk: Autumnal Morning.
523 Cottage and Peat Sledge: Nairnshire.
540 Coastguard Station, North Berwick.
643 Tarbert Castle, Loch Fyne.
703 'And the salt spray that dashing billows form.'
787 Lowland Dell: Autumn.
828 Canal Scene, near the Hague.
1866 251 Dunstanburgh Castle.
341 Skirts of the Wood: Autumn.
366 On the River Arey, Argyllshire.
554 Dutch River Scene: Light Air of Wind.
1867 429 Coast Scene: Burnmouth.
530 On the River Esk, Glennevock.
577 On the Tweed, Tweedsmuir.
837 Winter Scene.
1868 362 The Fenham Flats, Ebb-Tide: Holy Island in the distance.
399 Dunstanburgh Castle.
628 The Lowland Stream.
Lent by James Paterson, Esq., of Kinnettles.
679 Hay Boats off Dordrecht.

Crawford, Edmund Thornton—*continued*

1869 43 Cottages, near Loch Vennachar.
348 Cove: Cockburnspath, Coast of Berwickshire.
370 Study: Argyle Cottage, Lasswade.
456 French Fishing Boats, Luggers and Fishing Smack: Ebb-Tide.
Lent by William Lowson, Esq., of Balthayock.
559 Luggers and Boat: Hartlepool.
575 The Clachan of Aberfoyle.
1872 35 The Mountain Stream.
184 The Boom Quay, Rotterdam.
200 The Dove-Cot, Craigmillar Castle.
277 Harbour Scene: Evening.
1873 217 Boat Shore, Cockenzie.
226 Sloop and Brig aground at low water.
Lent by W. Neish, Esq., Forfar.
235 The North Esk Valley, with the Pentlands.
Lent by J. Y. Smith, Esq., M.D.
313 Sea-piece: Coast of Holland.
442 Coast Scene: Morning.
1874 155 Fresh Gale and Squally.
178 Beating to Windward: Squall passing off.
180 Road Scene near Largo.
256 Greenan Castle, Coast of Ayrshire.
429 On the North Esk at Kirkettle, near Rosslyn.
1875 22 Study at Netherhouse, Lasswade.
298 Dutch Shipping: Calm.
309 The Water-Mill.
1877 92 On the Beach at North Berwick.
178 Carrington Saw-Mill, near Temple.
191 Crossing the Ford.
304 On the Coast at Elie.
451 Road Scene, near Lasswade.
1880 34 The Valley of the Leader.
Lent by James T. Wilson, Esq., of Restalrig House.
284 Bellevue, Doort.
Lent by George R. Mather, Esq., Glasgow.
389 The Edge of the Wood.
Lent by A. Blair Spence, Esq., Dundee.
1886 249 Dunstanborough Castle: Morning.
380 On the Arey, Argyllshire.

CRAWFORD, William **Painter**

Born 1825. Died 1869.

Associate 1860.

9 *Jamaica Street, Edinburgh.*
1841 474 Portrait of an Officer.
1842 192 Girl at a Fountain.
331 Little Red Riding Hood.
3 *Jamaica Street, Edinburgh.*
1843 467 Norna relating her tale to Minna and Brenda Troil.
83 *High Street, Ayr.*
1844 216 Study of Fruit.
345 Fruit Girl.
Bruce's Lodgings, 18 South Nelson Street, Edinburgh.
1845 3 Portrait of a Young Gentleman.
269 The Love Message.
369 A Wild Flower.
378 The Wounded Dove.
56 *India Street, Edinburgh.*
1846 150 'Genevieve.'
212 Fruit Girl.
321 Music.
390 Devotion.
30 *Royal Circus, Edinburgh.*
1848 164 Head: a Study.
170 Gipsy Girl: a Study.
234 Maternal Love.
Lent by Miss M. A. Chalmers, Ayr.
240 The Sisters.
Lent by Miss M. A. Chalmers, Ayr.
250 Prospero and Miranda.
46 *Great King Street, Edinburgh.*
1849 80 Faith.
251 The Village Belle.
296 A Highland Mother: Evening.
306 The Souvenir.
348 The Milkmaid: Morning.
378 In Masquerade: a Study.
1850 7 A Moorish Girl.
267 Christ blessing little Children.
305 Jessica.
328 Improvisatrice of Ischia.
331 Wild Flowers.
493 Miss Maconochie, Meadowbank.
496 Mrs. Blair, Senior, of Avontoun.
567 Portrait of a Young Lady.
644 Portrait of a Young Lady.

1851 339 Return from Milking.
343 Embroiderer of Bordeaux.
370 Peasant Girls at a Fountain: High Pyrenees.
475 The Infant Son of John Inglis, Esq.
606 Miss Harriet Hare.
614 A Portrait.
632 Portrait of a Lady.
634 Portrait of a Lady.
1852 17 Mrs. J. Meiklam.
239 Miss Meiklam.
246 The Seasons.
355 A Spanish Senora.
416 Master John R. Meiklam.
611 Mrs. Dr. J. Brown.
639 Miss Harriet Hare.
Lent by Professor Maconochie.
648 Miss Charlotte Wiggen.
Lent by Professor Maconochie.
1853 125 A Spanish Lady.
566 Portraits in Crayon of the Twin Sons of Walter J. Hunter, Esq.
582 Miss M. Hotchkis: Crayon.
651 Kirkman J. Finlay, Esq.: Crayon.
662 Miss Fraser: Crayon.
668 Mr. Alexander Inglis: Crayon.
1854 100 The Sisters.
127 The Morning Star.
299 Rose Bradwardine.
370 Mr. and Mrs. Gilbert Mitchell Innes.
480 Miss Isabella Hill.
668 Master Patrick Chas. Eric Newbiggin.
669 Mrs. Western.
681 Master Harry Hill.
1855 197 A Study.
228 Macknight Craufurd, Esquire. Costume *temp.* Charles I.
486 Mrs. Macknight Craufurd. Costume fourteenth century.
535 Master Ernest Durant: Crayon.
569 Miss Potter.
570 Captain Shearman: Crayon.
598 Mrs. Maconochie: Crayon.
642 Master John Allan Maconochie: Crayon.
661 Allan A. Wellwood Maconochie, Esq., Professor, University of Glasgow.

33 *Abercromby Place, Edinburgh.*

1856 46 William Allan Woddrop, Esquire.
103 Autumn.
411 The Minstrels.
539 Master Arthur Begbie.
559 Portraits of two Sisters.
577 Lady Agnes More Nisbett.
581 Mrs. Watson.
587 Portrait of a Young Lady.
1857 44 The Gardener's Daughter.
99 The 'Chapeau à la Mode.'
298 The Way Home by the Brook.
409 The May Queen.
536 Major A. W. Campbell.
596 Masters William and Frederick Maitland.
628 Study of a Head.
630 Mrs. Thomson.
1858 322 Flowers.
636 Miss Ferrier Hamilton.
651 Miss Watkins.
652 Master James Dunsmuir.
653 Mrs. Sandwith.
682 Miss Georgina Ferrier Hamilton.
692 Mrs. Roberts.
1859 49 Mrs. Renny Tailyour.
472 Mary, daughter of Stewart B. Hare, Esq., of Calderhall.
652 George and Stair Dick Lauder.
653 Mrs. Graham.
654 Miss Kate Dick Lauder.
659 Captain Grant Suttie.
660 Portrait of a Lady.
662 Portrait of a Lady.
1860 28 Mrs. and Miss Hepburn.
89 John Gordon, Esq., of Charleton.
91 Master Charles Gordon
227 Mrs. Woddrop.
596 William Clark, Esq.
637 Mrs. Clark.
684 Portrait of a Lady.
686 Portrait.
712 Miss Renny Tailyour.
1861 50 'To be Sold.'
104 Return from Chapel: Costume of Bordeaux.
190 The Return from Maying.
468 Portrait of a Lady.
653 Captain Mackenzie, H.E.I.C.S.
763 The Lady Annie Duff.
770 Miss Orde.
772 Mrs. Panton.
1862 154 A Chance Meeting.

Crawford, William—*continued*

504 Mrs. Brodie: Italian Costume.
598 The Valentine.
648 Marion, daughter of Thomas MacKnight Craufurd, Esq., Cartsburn.
708 Portraits of Sisters.
740 Portrait of a Lady.
754 Donald Mackenzie, Esq.
781 Miss Charlotte Mackenzie.
1863 206 Mrs. Hay.
381 An Ayrshire Lassie.
497 Lady Elizabeth Lee Harvey and Henry Lee Harvey, Esq.
693 Miss Taylor.
695 Lady Macpherson Grant.
696 Alexander Maconochie Wellwood, Esq.
698 Mrs. Prinsep.
714 Captain Prinsep.
730 The Dowager Lady Napier.
1863 248 Portrait.
Lent by W. Brodie, Esq.
1864 3 Miss Georgina A. Agnew.
153 Miss Cowan, Miss Margaret and Master John Cowan.
154 Portrait of a Lady.
168 Portrait of a Lady.
281 Children of John Middleton, Esq.
367 Mrs. R. S. Wyld.
599 Children of John Middleton, Esq.
644 The Keeper's Daughter.
1865 1 Miss Stopford.
205 Mrs. William Kippen.
211 Children of Captain Grant Suttie.
233 Miss Mary Forbes and Miss Isabella Ross, Daughters of J. G. Chancellor, Esq., of Shieldhill.
507 Mrs. Chisholm. of Erchless Castle.
543 Miss Alice Wyndham.
555 Portrait.
562 Mrs. Hog.
773 Waiting at the Ferry.

2 *Lynedoch Place, Edinburgh.*

1866 36 The Children of A. V. Smith Sligo, Esq., of Inzievar.
52 Miss Georgina Mackay.
65 Surgeon-Major Seaman, 72nd Highlanders.
149 Portraits of Brother and Sister.
188 Miss Alice Nelson.
198 Archie.
200 Mamma's Bracelet.
404 Ophelia.
513 Secret Intelligence.
674 Maggie.
1867 27 'Willie,' son of W. H. Penrose, Esq.
232 Colonel Cheape, H.M.I.S.
283 Lady Margaret Maconochie Wellwood.
334 Allan A. Maconochie Wellwood, Esq., of Meadowbank and Garvock.
362 Mrs. A. Pitcairn.
428 Portraits.
608 Archibald, son of James Merry, Esq., M.P.
613 Charles, son of James Merry, Esq., M.P.
(608 and 613 Panels for Drawing-room at Belladrum.)
858 Town and Country.
1868 56 Mrs. Hickson Ferguson.
198 Master H. Gordon Cumming.
269 Mrs. William J. Scott.
360 The Wishing Pool.
508 Master Allan A. Swinton.
562 Master Horace Wyndham.
567 'My Heart's in the Highlands.'
646 Portrait.
822 More Free than Welcome.
1869 173 Mrs. Skelton.
363 Portraits of Sisters: 'Lucy and Evelyn.'
441 In Search of Light.
600 'Gracie': Portrait.
670 Too Late.
720 Lady Gibson Maitland.
726 Dr. Morehead.
787 Maud, daughter of Sir A. R. Gibson Maitland, Bart., M.P.
806 Alice, daughter of Lieut.-Colonel Pitcairn.
1870 99 Alexander, son of Archibald Campbell, Esq.
192 Portrait of a Lady.
1880 431 Mrs. W. T. Thomson.
Lent by W. T. Thomson, Esq.
472 William Campbell, Seaman Deputy Inspector-General of Army Hospitals.
Lent by W. T. Thomson, Esq.

DANBY, Francis Painter

Born 1793. Died 1861.

Hon. Member 1829.

London.

1828 154 The Valley of the Upas or Poison Tree. (Victoria & Albert Museum. 'Upas or Poison Tree of Java.' Rev. C. H. Townshend Bequest, 1869. Ruined by bitumen and withdrawn from exhibition.)

1844 241 The Passage of the Red Sea.
Lent by the Duke of Sutherland.

DEGAS, Hilaire Germain Edgar Painter

Born 1834.

Hon. Member 1911

37 *Rue Victor Massé, Paris.*

1911 282 Les Danseuses.
Lent by M. Bernheim Jeune, Paris.

1913 354 Ballet Girl.
Lent by George Burrell, Esq., Paisley.

1915 464 Two Dancers.

DELAROCHE, Paul Hippolyte Painter

Born 1797. Died 1856.

Hon. Member 1854.

1850 548 S. C. Hall, Esq., Editor of 'London Art Journal.'
Lent by S. C. Hall, Esq.

Paris.

1854 409 Napoleon at Fontainebleau: The Original Study.
Lent by Messrs. P. & D. Colnaghi, London.

1857 247 Edward V. and Richard Duke of York.
Lent by the Imperial Museum of the Luxembourg.

DOCHARTY, James Painter

Born 1829. Died 1878.

Associate 1877.

82 *West Nile Street, Glasgow.*

1864 222 Ardnadam Burn, Holy Loch.

368 The Fall of the Leaf: Entrance to the Forest.

545 Evening on the Cart, near Langside.

646 Head of Holy Loch.

1865 136 Bursting of the Leaves: Cadzow Forest.

201 On the Little Echaig, Head of Holy Loch.

251 Autumn: Cadzow Forest.

408 Morning Light on Benmore.

545 A Sunny Nook at the Head of the Burn.

1866 7* Roseneath Wood in Summer.

214 The Path through the Wood.

252 Mist rising off the Hills.

300 A Morning in September: Looking towards Glen Orchay.

599 Winter Evening in Cadzow Forest.

700 A Storm passing over Ben Cruachan.

791 A Place where Wild Flowers grow.

1867 238 Early Morning: Ben Cruachan.

248 Early Summer: Glen Leair.

743 Glen Sloy.

748 The Echaig, Argyleshire.

808 The Silver Strand, Loch Katrine.

1868 379 Heart of the Trossachs. (Kelvingrove Art Gallery, Glasgow. Adam Teacher Bequest, 1898.)

626 Clouds passing off, near the Linn of Dee.

695 Beeches: Early Summer in Campsie Glen.

699 Winter Morning: Holy Loch. (Kelvingrove Art Gallery, Glasgow. 'Head of Holy Loch.' Adam Teacher Bequest, 1898.)

867 Head of Loch Vennacher.

1869 29 Moorland, near Dalmally.

198 A Lonely Road.

335 Loch Awe, from near Ardchonnel: Ben Cruachan in the distance.

458* An Arran Cottage.

571 Breezy Day: Ardchonnel Castle.

1870 435 The Moor of Rannoch.

544 Morning, from the Arran Shore.

618 The Forest in Spring.

675 Glenfalloch: Mist rising after Rain.

834 Shore Road, near Corrie.

885 Glen Dee Deer Forest.

1871 134 Mist rising after Rain: Loch Etive.

173 Morning: Mist on the Hills, Loch Etive.

Docharty, James—*continued*

249 Glen Massan.
339 The Close of Day : Holy Loch.
348 A Dangerous Pool : Glen Etive.
1872 21 Spring.
31 The Carr Water.
32 The Peat Cart.
251 Mar Forest : Evening.
563 Carrick Castle, Loch Goil.
112 *Wellington Street, Glasgow.*
1873 99 The Thames, near Goring.
154 A Highland Farm.
299 Glen Falloch.
334 Deer Forest, Braemar. (Birmingham Art Gallery, 'Glen Lui Deer Forest, Braemar.' Presented by Frederick Elkington, 1882.)
542 Goring, on the Thames.
1874 71 Crossing the Moor to the Blackmount.
99 Castle Moil, Skye : Hills of Ross-shire.
423 River Echaig : Mist clearing off Benmore.
1875 149 A Deep Pool on the River Lochy. Lent by James Reid, Esq., Glasgow.
341 Ben Sleoch, Loch Maree.
416 Glen Torridon, Ross-shire.
496 A Highland River.
654 River Lochy, Killin.
1876 41 The Wet Road.
263 Heart of the Trossachs.
365 Kelp-burning in the Outer Hebrides.
483 Ben Venue and Loch Katrine.
1877 345 Side of Loch Lomond, Luss. Lent by Sir James Lumsden, of Arden.
370 View on the Clyde : Bothwell Castle.
392 A Mill-Dam on the Clyde : Autumn.
653 A Study for a Picture.
134 *Bath Street, Glasgow.*
1878 219 Old Bridge on the Moor.
409 The Trossachs. Lent by J. Graham, Esq., Glasgow.
616 A Mountain Stream. (Kelvingrove Art Gallery, Glasgow. 'A Salmon Stream.' Presented by J. C. Arnot, 1903.)
1879 50 A Sketch in Glenlyon.
616 An English Farmyard.
1880 217 The Spate. Lent by Mrs. Docharty.

DOUGLAS, Sir William Fettes
Painter

Born 1822. Died 1891.
Associate 1851. Academician 1854.
Secretary for some months in 1870.
SIXTH PRESIDENT, 1882-91.

47 *George Square, Edinburgh.*
1845 196 Portrait of a Gentleman in a Highland Dress.
292 Study of Light and Shade for a Portrait.
374 Portrait of a Gentleman.
393 Dr. Gustaf Kombst.
1846 32 Robbers dividing Spoil.
108 Scene from a German Ballad.
1847 65 Portrait of a Gentleman and his Youngest Daughter.
106 The Usurers.
151 Portrait of a Gentleman.
364 The Summons to the Secret Tribunal.
406 After the Battle : The Riflers of the Slain.
1848 33 Entertainment for Man and Horse.
45 A Jewish Rabbi.
131 The Horseman and the Sicilian Captive.
363 Study of an Old Head.
385 Charles I. and the Marquis of Hamilton.
472 The Doubtful Word : Scene in a School-room.
1849 101 The Guard-house Door : Soldiers playing at Dice.
245 Portrait of a Gentleman.
299 Bandits selling Spoil.
324 Interior of a Village Ale-House : Discussing the European Revolutions.
343 Battledore and Shuttlecock.
371 The Astrologer.
407 Portrait of a Gentleman.
1850 28 The Death of Sir Andrew Barton.
80 The Knife Grinder.
133 Dr. George Bell.
146 Study from Nature.
215 The Departure for Battle.
283 Still Life.
443 Drafts.
1851 5 Thomas Faed, Esq. (Scottish N.P.G. Presented by Alfred Jones, 1908.)

234 The Widow's Mite.
239 John Ballantyne, Esq.
249 Portrait of a Boy.
479 Sketch from Nature.
491 Sketch from Nature.
503 Sketch from Nature.
558 The Intercepted Dispatch : Civil Wars.
1852 38 Too Late : The Expectant.
39 Too Late : The Recipient.
123 The Bibliomaniac. (N.G. of British Art, 'Bibliomania.' Bequeathed by Jacob Bell, 1859.)
456 'Guess my Name.'
500 Study from Nature, near Melrose.
546 Ribston, near Liverpool.
581 Distant View of Warwick.
1853 45 The Bibliopolists.
102 Child with Flowers.
114 Portrait of a Gentleman.
123 A Study from Nature.
172 Portrait of a Gentleman.
190 Study of an Old Head.
313 The Wild Flower Gatherer.
510 Seven Drawings in Ivory Black.
1854 96 Dean Swift and the Errand Boy.
110 Portrait of a Gentleman.
240 The Attempted Assassination of William of Orange, 1582.
254 Portrait of a Gentleman.
282 Philosophy in the Olden Time.
487 Nine Drawings in Ivory-black.

4 *Wemyss Place, Edinburgh.*
1855 3 Homeward Bound.
83 The Guard-house Chorus.
193 Interior.
196 A Study.
344 Reading the News.
359 Monkish Transcribers.
520 Among the Brambles.
726 Sketch near Melrose.
1856 25 The Rosicrucians : The Searchers after the Grand Arcanum.
191 The Tempter.
310 Quiet Enjoyment.
1857 64 Sidrophel.
156 The Alchemist. (Victoria & Albert Museum. [? Same.] Bequeathed by Mrs. Fochetti, 1873.)
Lent by a Liverpool Owner.
192 Ralph presenting Hudibras' Love-Letter.
296 The Messenger of Evil Tidings. (Diploma Work. R.S.A. Collection.)

14 *Berners Street, Oxford Street, London.*
1858 279 Scene in a Church in Rome.
321 St. Dunstan and the Devil.

Brandon Street, Edinburgh.
1859 92 The Recusant's Concealment discovered : Persecution in Scotland.
216 In the 'Scriptorium.'
441 False Astrologer.
1860 29 An Old Curiosity Shop, Rome.
402 The Arrest of Pietro d'Apone.

12 *Greenside Place, Edinburgh.*
1861 337 Prestonpans : Looking towards Cockenzie.
413 The Pend, Prestonpans.
466 The Lonely Shore.

8 *Baxter Place, Edinburgh.*
1862 6 Un Contretemps.
150 Erskine Nicol, Esq., R.S.A. (R.S.A. Collection. Sketch Portrait of Nicol. Presented by Douglas, 1865.)
307 La Soubrette.
318 Dante arranging his Friends in Inferno.
386 The Last Hour of a Dark Life.
608 The Nun at her Devotions. (Aberdeen Art Gallery, 'The Nun,' 15½ by 11½ in. Bequeathed by Sir George Reid, 1913.)
Lent by James T. Gibson-Craig, Esq.
619 The Friend's Return from beyond the Grave.
1863 103 Criticism.
Lent by James Gibson-Craig, Esq.
186 'At Home': Portraits.
311 The Errand of Mercy.
336 Bric a Brac.
Lent by James T. Gibson-Craig, Esq.
604 The Old, Old Story : 'Ou l'amour va-t-il se nicher.'

Bow Butts, Kinghorn, Fifeshire.
1864 33 Hudibras and the Lawyer.
238 Curiosity.
274 A Nook for Novel Readers.
303 David Laing, Esq., F.S.A. : Presented to the Royal Scottish Academy by the Artist. (N.G. of Scotland. Presented by R.S.A., 1910.)

Douglas, Sir William Fettes—*continued*

450 The Alchymist on the Verge of a Discovery.
Lent by J. T. Gibson-Craig, Esq.
514 The Spell. (N.G. of Scotland. Presented by James T. Gibson-Craig, 1886.)
1865 359 After Sunset.
475 The Bibliophilist's Haunt.
546 The Return of the Carrier.
567 Enter Father Ignatius.
631 Perfect Solitude: a Woman among Books.
673 The Door of the Death Chamber.
2 Tor Villas, Campden Hill, London.
1866 335 On the Grand Canal, Venice.
409 The Tapestry Worker.
Lent by D. L. Gibson, Esq.
586 From the Palazzo Justinian, looking towards the Rialto.
27 Anne Street, Edinburgh.
1867 250 The Whisper.
351 The Conspirators: Treachery *versus* Treason.
496 Waiting for a Last Interview: Civil Wars.
Viewforth Bank, Queensferry.
1868 326 Canakins and Cardplayers.
371 The Breakfast Table.
411 Greybeards and Topers.
488 Collating MSS.: The Whispered Correction.
668 The Antiquary's Daughter.
828 A Letter from the Sea.
1 Great Stuart Street, Edinburgh.
1869 162 The Lady and Hudibras.
Lent by William Wilson, Esq., Bank nock.
194 Gossip.
209 A Window at Gensano.
356 The Tea Table.
457 The Old World and the New.
592 The Dispute.
610 Left Behind.
1870 313 A Dabbler in Alchemy.
357 An Eastern Merchant.
466 The Poisoner.
476 The Sleeping Drummer.
593 Adding Glory to the Saints.
644 Traveller's Tales.
1871 346 The Intercepted Love-Letter.
380 Brought in to Die: a Scene in the '45.
557 Wishart preaching against Mariolatry. (N.G. of Scotland. Presented by John Kirkhope, 1910.)
4 Wemyss Place, Edinburgh.
1872 171 The China Mender.
196 From 'My Aunt Margaret's Mirror.'
293 Gravity and Levity.
391 Among Books.
445 The Rosicrucian.
449 The Sea Window.
1873 111 San Carlo Borromeo melting his Plate to feed the Starving Poor.
Lent by James T. Gibson-Craig, Esq.
212 'When the sea gives up her dead.'
Lent by William Wilson, Esq., of Bank-nock.
223 Moonlight on the Sea.
21 Coates Crescent, Edinburgh.
1874 154 On a Housetop in Rome.
181 Tittle-Tattle and Tea.
210 The Midnight Despatch: Cromwell receiving notice of 'The Start.'
Lent by William Christie, Esq.
220 'Is it a Love-Letter?'
Lent by James Jamieson, Esq.
302 The Prisoner.
372 Music.
Lent by James Jamieson, Esq.
1875 37 Stonehaven, from the Bervie Braes. (*Vide* **1885,** No. 229.) (Art Gallery of S. Australia, Adelaide. Bought with Sir Thomas Elder Fund, 1899.)
Lent by Captain Lodder.
267 The Old Bureau in the Lumber-Room.
296 Arranging the Boudoir.
1876 48 The Suicide's Pool.
179 'Sold.'
191 China Mania.
244 Early Morning: Herring Boats entering Stonehaven Harbour. (*Vide* 1891-2, No. 168.)
273 View from an Old Stair Window.
1878 57 By the Wayside: Rome.
193 The Iron Chest.
Lent by Alexander Gibson, Esq.
253 Scene from the 'Antiquary.' (*Vide* 1891-2, No. 192.)
Lent by James Jamieson, Esq., Kirkcaldy.

435 My Studio Door : Rome.
633 Models at their Dinner : Rome.

10 *Magdala Place, Edinburgh.*

1879 134 The Village of the Water of Leith, from a Window in Rothesay Terrace.
Lent by John R. Findlay, Esq.
412 King Jamie at his Kail.
550 At a Ferry.
654 Rio della Guerra, Venice.
1880 823 On the Bents, near Troon.
1880 75 The Spell.
Lent by G. B. Simpson, Esq., Broughty Ferry.
300 The Old Curiosity Shop, Rome.
Lent by J. T. Gibson-Craig, Esq.
1881 179 A Corner of a Picture.

5 *Lynedoch Place, Edinburgh.*

1883 219 Benvenuto Cellini. (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. *Vide* p. 113.)
331 The Armourer.
844 Between Troon and Prestwick.
888 The Burn, Glen Striven.
907 Summer Night on the Shore : Ayrshire.
1884 125 The Antiquary and Lovel.
224 Hudibras and Ralph visiting the Astrologer.
1885 227 At the Head of Loch Feochan.
229 Stonehaven, from the Bervie Braes. (*Vide* 1875, No. 37.)
231 In Glen Striven.
338 Beech Trees at Hartrigg.
340 After Sunset.
662 Rocks, near Dunnottar Castle.
675 On the Ayrshire Coast, near Troon.
695 Near Fairley, Ayrshire.
706 Lochmaben Loch.
726 Near Lochmaben Town.
732 Lochmaben : Birrenswark in the distance.
1887 819 Callander.
839 On the Fife Coast, near Largo.
879 After Sunset : Callander.
1887 453 Loch Striven.
Lent by J. Irvine Smith, Esq
454 On Loch Striven : looking towards Arran.
Lent by J. Irvine Smith, Esq.
455 A Mountain Burn.
456 (1) Above Bracklynn; (2) The Mill Rock, Lochmaben; (3) View from Castle Law : Roslin in the distance.
482 Lochmaben, Dumfriesshire.
491 Near Kilconquhar, Fifeshire.
765 A Student of the Black Art.
Lent by John Hutchison, Esq., R.S.A.
1888 818 Blackness Castle.
Lent by J. R. Findlay, Esq.
836 Carriden.
Lent by J. Irvine Smith, Esq.
864 Ben Rinnes.
Lent by J. R. Findlay, Esq.
884 The Firth of Forth.
Lent by Dr. Batty Tuke.
885 Near Abercorn.
Lent by J. Irvine Smith, Esq.
1891-2 159 Little Dot.
Lent by Arthur Sanderson, Esq.
160 Girl Embroidering.
Lent by Robert Carfrae, Esq.
161 Stonehaven.
Lent by Robert Carfrae, Esq.
162 The Reader.
Lent by Arthur Sanderson, Esq.
163 The Old World and the New.
Lent by Alexander Curle, Esq., Melrose.
164 When the Sea gives up her Dead.
Lent by Lady Douglas.
165 Dante.
Lent by John Ritchie Findlay, Esq.
168 Early Morning : Herring Boats entering Stonehaven. (*Vide* 1876, No. 244.) (N.G. of Scotland. Bought 1909.)
Lent by Dr. Thomas Keith, London.
169 Hudibras and Ralph visiting the Astrologer.
Lent by J. Irvine Smith, Esq.
175 Perfect Solitude.
Lent by C. D. Menzies, Esq.
176 Moonlight on the Sea.
Lent by Alexander Curle, Esq., Melrose.
177 The Whisper.
Lent by William Croall, Esq.
178 Left Behind.
Lent by James Law, Esq.
179 Sold.
Lent by Alexander Curle, Esq., Melrose.
180 In the Scriptorium.
Lent by Robert Carfrae, Esq.

Douglas, Sir William Fettes—*continued*

181 Still Life.
181, 182, 189, 196, 216, and 703 lent by Robert Carfrae, Esq.
182 Church Furniture.
183 The Summons to the Secret Tribunal: An Incident in the Life of Vesalius.
Lent by John Ritchie Findlay, Esq.
184 A Visitation: The Cardinal's Rebuke.
Lent by W. N. Walker, Esq., Newport, Fife.
188 The Alchymist.
Lent by James D. Lawrie, Esq.
189 Rio della Guerra, Venice.
190 The Student's Window.
Lent by A. Blair Spence, Esq., Dundee.
191 Dean Swift and the Errand Boy.
Lent by Miss Dunn, Glasgow.
192 'The Antiquary.' (*Vide* 1878, No. 253.) (Dundee Art Gallery. Presented by John Robertson, 1884.)
Lent by the Albert Institute, Dundee.
196 Haddon Hall.
197 The Chelsea Pensioner.
Lent by W. Beattie Brown, Esq., R.S.A.
198 The Ruby Ring.
Lent by Arthur Sanderson, Esq.
199 Hudibras and the Lawyer.
Lent by James Cowan, Esq.
202 Waiting for a Last Interview: Civil Wars.
Lent by Alexander H. Lee, Esq., Blairhoyle.
203 Stonehaven.
Lent by Arthur Sanderson, Esq.
204 The Rosicrucians: The Searchers after the Grand Arcanum.
Lent by Arthur Sanderson, Esq.
205 The Arrest of Pietro d'Apone.
Lent by James Matthewson, Esq., Cornhill-on-Tweed.
210 The Antiquary.
Lent by John M. Keiller, Esq., Dundee.
211 Boy with Fruit.
Lent by A. Blair Spence, Esq., Dundee.
212 The Sanctum invaded.
Lent by Mrs. Douglas, Broughty Ferry.
216 The False Astrologer.
217 Grandmother's Gown.
Lent by John Maclauchlan, Esq., Dundee.
703 Stonehaven.
704 On Ayrshire Coast.
704, 708, 724, 725, 726, and 727 lent by John Ritchie Findlay, Esq.
705 Cottages at Callander.
705, 706, 709, 710, 712, 713, and 723 lent by J. Irvine Smith, Esq.
706 Culross.
708 Near Troon, Ayrshire.
709 Glen Striven: Water Colour. (Aberdeen Art Gallery. Bought 1909.)
710 Lochmaben.
711 Lochmaben.
Lent by the Very Rev. J. Cameron Lees, D.D.
712 Preston Island, from Culross.
713 At Abercorn.
714 On the Coast at Dunnottar.
Lent by Dr. Thomas Keith, London.
715 Kyles of Bute.
Lent by Robert Carfrae, Esq.
723 Torry Bay.
724 On Ayrshire Coast.
725 Ben Rinnes, from the Spey.
726 Lundin Tower.
727 Valley of Esk, from Castle Law.

DREW, Sir Thomas, *P.*R.H.A. **Architect**

Born 1838. Died 1910.
Hon. Member 1907.

22 *Clare Street, Dublin.*
1904 444 Cathedral of St. Anne, Belfast.
1911 426 Cadbury House, Somerset: Perspective.
463 Holy Trinity Church, Cork: Perspective.
467 Front of the Ulster Bank, Dublin: Pencil Perspective.
426, 463, and 467 lent by Harold E. Coyle, Dublin.

DRUMMOND, James **Painter**

Born 1816. Died 1877.
Associate 1845. Academician 1852.

1835 28 Waiting an Answer.
233 *Cowgate, Edinburgh.*
1836 230 The Love Letter.
1837 19 The Vacant Chair.

1838 95 Jamie M'Bryde, the last of the Old Town Guard of Edinburgh, aged 96.
163 The Trustworthy Companion.
258 The Present.
Blair Street, Edinburgh.
1839 357 Interior of a Highland Gamekeeper's Cottage.
405 Moss Troopers.
Blenheim Street, Edinburgh.
1840 19 The Jew's Harp.
42 A Highland Gillie and Hawk.
142 Tam o' Shanter.
330 The Stirrup Cup.
54 *Rankeillor Street, Edinburgh.*
1841 327 A Struggle for the Start.
9 *Antigua Street, Edinburgh.*
1842 30 The Present.
80 The Escape of Hamilton after shooting the Regent Murray.
1843 80 David, Duke of Rothesay.
90 Benan and Loch Achray.
1844 173 Blessing the Scottish Army before the Battle of Bannockburn.
321 The Laird of Cockpen.
1845 83 George Wishart.
George Wishart on his way to Execution administered the Sacrament for the first time in Scotland after the Protestant form.
182 The Fiery Cross. (Smith Institute, Stirling. Bequeathed by Artist, 1877.)
26 *Dublin Street, Edinburgh.*
1846 139 Sir David Lindsay and King James the Fifth.
325 Blind Henry the Minstrel reciting the Adventures of Sir William Wallace.
1847 224 Bessie Lee.
319 Kilmeny.
384 Sabbath Evening.
399 Blind Harry the Minstrel reciting the Adventures of Sir William Wallace: The original study for the larger picture.
1848 203 A Mountain Pass.
279 Seton Kirk.
331 Hill Preaching in the West Highlands.
376 Instruction.
1849 79 Old Edinburgh Balconies.
103 Oral Tradition.
111 'Tonald and ta Peasties.'
225 A Portrait.
268 Sunrise.
453 Hope's Court, back of John Knox's House.
455 Bakehouse Close, Canongate.
457 Low Calton, from the Top of Trinity College Kirk.
458 Turret on the Top of Trinity College Kirk.
459 Queen Mary's Bath, Holyrood. (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1859; presented 1897.)
600 South Foulis's Close, High Street.
26 *Dundas Street, Edinburgh.*
1850 291 The Widow.
330 A Bummer's Bink.
352 The Hope of the Borders.
622 John Knox's House, 1848.
1851 80 The Brooch of Lorn.
373 'The Good Knight.'
Lent by H.R.H. Prince Albert.
562 A few Incidents in the Life of Sir William Wallace:
1. His Education.
2. The Heiress of Lamington.
3. His Vow.
4. He charges Bruce with having forsaken his Country.
5. Irvine Water.
6. Wallace and his Companions blessed before starting for the delivery of their Country.
7. Life in the Woods.
8. Battle of Stirling Bridge.
9. He is betrayed.
10. Westminster Hall. The Crown of Laurel.
11. Wallace is chosen Governor of Scotland and offered the Crown.
1852 111 George Buchanan.
237 Queen Mary's Bath, Holyrood (as it was).
Lent by Dr. James Duncan.
393 King James I. while a Prisoner at Windsor, and the Lady Jane Beaufort. (Diploma Work. R.S.A. Collection as 'James I. of Scotland sees his future Queen.')

Drummond, James—*continued*

1853 255 Michael Scott.
323 A Flying Stationer.
559 A Highland Stone Sledge.
1854 68 The Reformer's House.
242 A Haunted Corner.
363 Bloodhounds.
645 Old Close, Castle Hill, Edinburgh.
646 Dunnottar Castle.
647 Entrance to Old Houses built against the old City Wall, Edinburgh.
648 Standing Stone, near Dunbar.
649 Round Tower and Church, Brechin.
650 Valley of the Feugh.

30 *Hamilton Place, Edinburgh.*

1855 99 A Wood-Shed.
313 The Porteous Mob. (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1859; presented 1897.)
369 A Whisky Still.
615 Five Designs in Pencil of Early Scottish Poets' Heads for a Stained Glass Window.
618 Sketch of Door of Duke of Gordon's House, Edinburgh.
619 Sketch of Cardinal Beaton's House. (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1859; presented 1897.)
620 Sketch of Riddel's Court.
621 Sketch of Temple Kirk.
622 Sketch of Canongate.
623 Sketch of Niddry Castle.
1856 32 Outposts.
53 'Daily News.'
203 'Watt Tinlinn.'
Lent by John Pender, Esq., Bradbury Hall, Lancashire.
297 A Scene in Edinburgh: The Morning after the Battle of Prestonpans.
Lent by James Horne, Esq.
323 A Quiet Corner.
400 Ancient Doorway, Speke Hall.
Lent by John Pender, Esq.
1857 212 'Homeward.'
299 Scottish Music: (1) 'The Flowers of the Forest,' (2) 'Tullochgorum.'
1858 228 Bishop's Close, High Street.
Lent by Thomas Nisbet, Esq.
469 Dr. Johnson and Boswell.
1859 451 Montrose.
614 A Nook in the Old Town, Edinburgh.
684 Doune Castle.
685 Clackmannan Tower.
1860 180 A Shadow in the Path.
311 Tam o' Shanter.
428 The Task.
Lent by William Wilson, Esq., Banknock.
1861 358 Cromwell's Bartizan.
1862 459 The Earliest Congregation of Scottish Reformers.
1863 207 John Napier, the Inventor of Logarithms.
297 'Winter.'
1863 285 Montrose.
1864 429 George Wishart and John Knox.
Lent by Robert Miller, Esq., Winsley, Shrewsbury.
582 King James VI. Publicly returning Thanks after the Gowrie Conspiracy.
1865 35 Jottings in Old Edinburgh.
302 The River Postern, Conway.
Lent by John Pender, Esq., M.P.
606 Queen Mary's last Look of Scotland.
770 The Curfew.
1866 353 Robert Burns introduced to Henry Erskine.
555 The Harper of Glencoe.
817 Graham of Claverhouse and the Duke of Gordon.
1867 506 Hawthornden, 1618.
596 An Old Edinburgh Bookstall.
Lent by Sir James Y. Simpson, Bart.
1868 342 'That old weird bell.' (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by P. Allan Fraser, Esq.
647 Sunday Morning.
684 Waiting for a Reader.
Lent by Robert Clark, Esq.
714 Opposite Neighbours.
Lent by Kenneth Mackenzie, Esq.

11 *Salisbury Road, Edinburgh.*
1869 449 Returning from Kirk of Field, 9th February, 1567.
1870 511 Edinburgh, 16th June, 1567. (N.G. of Scotland. Bequeathed by the Artist, 1877.)
8 *Royal Crescent, Edinburgh.*
1871 247 Home.
287 Cardinal Beatoun's Palace, Edinburgh.
Lent by J. Dick Peddie, Esq., R.S.A.
1872 157 Old Mortality and Sir Walter Scott.
332 A Royal Visitor: James VI. calling at the Shop of George Heriot, Parliament Square, Edinburgh.
414 An Edinburgh Armourer's Shop in the Time of Charles the First: a Highland Chief selecting Weapons.
Lent by John Pender, Esq.
1873 28 A Quiet Corner.
Lent by John R. Findlay, Esq.
293 Cardinal Beatoun's Palace, Edinburgh.
Lent by James Gardiner, Esq.
443 Anchor Close, Edinburgh.
Lent by John Findlay, Esq.
516 Rosinante.
1874 286 Cavaliers and Roundheads: Royalist Prisoners.
Lent by John H. Sherwood, Esq.
1875 315 Sir Walter Scott at a Congenial Locality in Old Edinburgh.
1876 195 A Scene in Greyfriars' Churchyard, A.D. 1679.
1877 218 The Printing Office of Andrew Hart, Craig's Close, Edinburgh. (*Temp.* James VI.)
Lent by John R. Findlay, Esq.
1880 135 Ben Jonson's Visit to Hawthornden.
Lent by James T. Hay, Esq.
223 Old Post-Office Close.
Lent by J. Ritchie Findlay, Esq.
278 Napier of Merchiston.
Lent by James Carnegie, Esq.
298 The Abbot of Inchaffray blessing the Scottish Army before Bannockburn.
Lent by Mrs. Ballantine.
1887 439 Crombie's Court, Edinburgh.
Lent by Robert Carfrae, Esq.
466 Gyffin Church, North Wales, 1865.
Lent by Otto T. Leyde, Esq., R.S.A.

DUNCAN, John — Painter

Born 1866.

Associate 1910.

40 *Warrender Park Terrace, Edinburgh.*
1896 493 Orpheus before the Throne of Pluto
Lent by Henry Beveridge, Esq., Dunfermline.
31 *Albert Square, Dundee.*
1898 549 Crimora.
36 *Torphichen Street, Edinburgh.*
1905 276 The White Bear.
518 Nightfall: Eriskay.
1906 164 Victor Laureatus.
337 The Boding Aphrodite.
339 Wandering Wind.
1907 422 Imprisoned Psyche.
428 Love as Thurifer.
490 Night in the Hebrides.
1909 478 Angus Og putting a Spell of Summer Calm on the Sea.
1910 167 Yorinda and Yoringel in the Witch's Wood.
461 Jesus reading the Prophecies of the Messiah.
1911 129 The Riders of the Sidhe. (Dundee Art Gallery. Presented by J. Martin White, 1912.)
1912 251 Tristan and Isolde. (Scottish Modern Arts Association. Bought 1912.)
29 *St. Bernard's Crescent, Edinburgh.*
1913 136 St. Bride.
577 Riders of the Sidhe: Drawing.
1914 366 The Children of Lir.
1915 372 The Adoration of the Magi.
1916 105 Valkyries.
652 Rabboni.
661 Adoration of the Magi.

DUNCAN, Thomas — Painter

Born 1807. Died 1845.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

74 *Rose Street, Edinburgh.*
1828 176 Portrait of a Gentleman.

Duncan, Thomas—*continued*

Gemson's Lodgings, 19 Pitt Street Edinburgh.
1829 63 The Death of Old Mortality.
70 A Sketch : Milk Girl.
73 Portrait of a Lady.
171 Portrait of a Lady.

SCOTTISH ACADEMY.
1828 156 Portrait of a Gentleman.
12 *Union Street, Edinburgh.*
1829 2 Errand Girl.
240 Gentleman in a Fancy Dress.
8 *Scotland Street, Edinburgh.*
1830 114 Children and Rabbit.
127 Portrait of a Lady.
159 The Braw Wooer.
186 Portrait of a Lady.
205 The Rev. W. A. Thomson, Perth.
215 A. Ballantyne, Esq.
291 Jeanie Deans on her Journey to London. (Possibly Diploma Work, but *vide* **1831,** No. 17.)
31 *London Street, Edinburgh.*
1831 1 Master Grant, Son of Francis Grant, Esq.
3 Portrait of a Lady.
25 Portrait of a Lady.
62 Charles Husband, Esq., of Glenearn, Sheriff-Substitue of Perthshire.
85 David Beatson, Esq., of Kirkpottie.
187 Rear-Admiral Drummond, of Megginch.
267 Lucy Ashton at Mermaiden's Fountain.
301 Finished Sketch : Jeanie Deans and the Robbers. (Probably Diploma Work. *Vide* **1831,** No. 17.)
1831 17 Jeanie Deans and the Robbers. (*Vide* 1831, No. 301.) (Exhibited as Diploma Work, owned by Scottish Academy. Not now in Diploma Collection. Withdrawn as in bad condition.)
Darnaway Street, Edinburgh.
1832 44 Portrait of a Gentleman.
102 Girl with Flowers.
196 Master Seton.
1833 1 Miss Catherine Jameson.
26 Lady Don, of Newton, Don.
40 John Macneil, Esq., of Colonsay.
85 Portrait of a Lady.
176 Portrait of a Lady.
1834 37 Portrait of a Young Lady.
97 Cuddie Headrig visiting Jenny Dennison, in the Pantry, Tillietudlem.
1835 54 The Daughters of Wharton Duff, Esq.
71 Mary Queen of Scots compelled to sign her Abdication.
108 Mary, Daughter of David Ferguson, Esq., Glasgow.
154 Portrait of a Favourite Dog.
197 Children of Jas. Condie, Esq., Perth.
201 William Graham, Esq., Jordanhill.
238 Portrait of a Lady.
1836 44 Study of an Interior.
66 A Covenanter.
119 Duncan M'Neill, Esq., Advocate. (Scottish N.P.G. Bequeathed by Rt. Hon. Lord Colonsay.)
139 Old Mortality re-inscribing a Tombstone.
1837 5 The Daughters of John Pattieson, Esq.
7 Study : a Girl Knitting.
Lent by D. R. Hay, Esq.
54 Portraits of a Lady and Child.
149 Anne Page inviting Slender to Dinner. (N.G. of Scotland. Presented by the R.S.A., 1910.)
225 Miss Dick, Daughter of Sir Robert Dick, of Tullymet, Bart.
3 *Gloucester Place, Edinburgh.*
1838 9 The Secret Chamber : Isaac of York visiting his Treasure Chest.
40 Portrait of a Gentleman.
50 The Lily of St. Leonard's.
194 Lady Stewart, of Allanbank. (N.G. of Scotland. Presented by the R.S.A., 1910.)
243 The Friends.
266 Portrait of a Gentleman.
268 Portrait of a Lady.
ROYAL SCOTTISH ACADEMY.
1839 85 The Canongate of Edinburgh.
102 Portrait of a Lady.
136 Mrs. Empson, daughter of the Hon. Lord Jeffrey.
152 The Hon. Fox Maule, M.P., Under Secretary of State for Home Department.
229 Study of a Highland Stag Hound, with dead Game and Fruit.
244 Portrait of a Lady.

304 The Chieftain Buckling on his Shield, a Portrait of the son of James Ross Farquharson, Esq., of Invercauld.
333 Master Miller.
1840 25 Portrait of an Officer.
56 Portrait of a Lady.
249 Portraits: a Lady and Grandchild.
1841 38 Sir John McNiel, G.C.B., Envoy Plenipotentiary to Court of Persia.
77 James Boyd, Esq., LL.D., late House Governor of George Heriot's Hospital: Presentation Portrait.
83 Portrait of a Lady.
158 Prince Charles Edward and the Highlanders entering Edinburgh after the Battle of Preston.
Lent by Alex. Hill, Esq., Publisher to the Academy.
189 Henry Maconochie, Esq., H.E.I.C.S., son of Lord Meadowbank.
202 Captain Alexander Macneil, Younger of Colonsay.
267 Bo-peep. (R.S.A. Collection. Bought 1887.)
390 Mrs. Ross of Rossie.
397 John, the infant son of Archibald M'Neill, Esq.
1842 87 Portrait of the celebrated Deer-hound, Bran.
Lent by Duncan M'Neill, Esq
133 Portraits of a Lady and Child.
151 G. E. Russel, Esq., H.E.I.C.S.
211 Portraits of a Lady and Child.
340 The late Mrs Memes.
1843 1 Patrick Robertson, Esq., Dean of Faculty.
59 Water from the Fountain.
198 Randal Jackson and a Favourite Dog.
296 Portrait of a Gentleman.
436 Phœbe Dawson.

Studio, 33 Abercromby Place; Residence, 3 Gloucester Place, Edinburgh.

1844 1 Rev. Dr. Chalmers.
50 Miss Gordon.
101 Cupid.
450 Borb, a celebrated Deerhound.
Lent by the Lord Advocate.
1845 109 Thomas Duncan, Esq. (N.G. of Scotland. Presented by the R.S.A., 1910.)
155 The Martyrdom of John Brown of Priesthill, 1685. (Kelvingrove Art Gallery, Glasgow. Presented by John Houldsworth, 1857. Also Eight Drawings for Picture, presented by W. L. Leitch, 1857.)
200 W. D. Gillon, Esq., of Wallhouse.
284 Mr. Gordon of Aikenhead.
372 Cupid.
379 Charlotte, only child of D. O. Hill, Esq., R.S.A.
407 Professor Miller.
452 The Hon. Mrs. Hope Johnstone.
1846 1 The Friends.
335 George Wishart, on the day of his Martyrdom, dispensing the Sacrament in the Prison of the Castle of St. Andrews, March 1, 1546. An unfinished sketch for a large historical picture which the Artist, some time before his death, had been making preparations to paint; the figures were to have been of the size of life.
Lent by John Miller, Esq.
346 The Queen at Taymouth: a Finished Sketch.
Lent by the Most Noble the Marquis of Breadalbane.
1847 285 Prince Charles Edward asleep in a Cave after the Battle of Culloden; protected by Flora Macdonald and Outlawed Highlanders, who are alarmed on their Watch.
Lent by Alexander Hill, Esq.
1863 54 Cuddie Headrig visiting Jenny Dennison at Tillietudlem.
Lent by Adam Syme, Esq.
61 The Braw Wooer.
Lent by John Blackwood, Esq.
101 Prince Charles Edward and the Highlanders entering Edinburgh after the Battle of Prestonpans.
Lent by Alexander Hill, Esq.
150 Prince Charles Edward asleep in one of his hiding-places after the Battle of Culloden. (*Vide* 1847, No. 285.)
Lent by Alexander Hill, Esq.
169 Portrait of a Lady.
Lent by Robert Mercer, Esq.

Duncan, Thomas—*continued*

202 Girl with Flowers.
Lent by Alexander Hill, Esq.
210 Christopher in his Sporting Jacket.
Lent by John Blackwood, Esq.
226 Boy and Girl with a Rabbit.
Lent by John Sprot, Esq., of Garnkirk.
267 A Child's Head.
Lent by Professor Miller.
268 Professor Miller.
Lent by Professor Miller.
271 Head of a Child.
Lent by D. O. Hill, Esq.
1880 52 The Wounded Covenanter.
Lent by W. Fettes Douglas, Esq., R.S.A.
128 The late Mrs. Charles Finlay and Child.
Lent by J. Hope Finlay, Esq.
134 Cupid.
Lent by Sir Daniel Macnee, P.R.S.A.
142 Sir Daniel Macnee. (Painted 1828.)
Lent by Sir Daniel Macnee, P.R.S.A.
153 Robert Scott Lauder, R.S.A.
Lent by Gourlay Steel, Esq., R.S.A.
201 Queen Mary signing her Abdication at Lochleven Castle.
Lent by Dr. Gillespie.
500 The Artist's Wife.
Lent by Alex. Fraser, Esq., R.S.A.

DYCE, William **Painter**

Born 1806. Died 1864.

Associate 1835-53. Hon. Member 1854.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

16 *Charlotte Street, Edinburgh.*
1829 51 The Daughters of Jethro defended by Moses.
72 The Church La Trinita di Monti, Rome.
108 Puck.
179 Designs for Pictures of the 'Annunciation,' 'Visitation,' and 'Entombment.'

8 *India Street, Edinburgh.*
1830 41 Daphne: a Study.
68 Portrait of Miss Pennel Augusta M'Kenzie.
81 Landscape Composition.
100 The Infant Bacchus nursed by the Nymphs of Nysa.

SCOTTISH ACADEMY.

8 *India Street, Edinburgh.*
1830 3 The Golden Age.
60 Infant Hercules strangling the Serpents sent by Juno to destroy him. (N.G. of Scotland. Presented to Royal Institution by Sir John Hay, Bart., 1845. Vested in N.G. Board, 1858.)
166 View on the River Garigliano, in Lower Italy.
210 View in the Isle of France: The Principal Scene of the History of Paul and Virginia.
253 Flora.
276 Christ crowned with Thorns.
378 Portrait of a Gentleman.
1832 197 Coast Scene: Composition.

128 *George Street, Edinburgh.*
1833 9 The Youngest Daughter of the Hon. Lord Meadowbank.
31 Patrick Robertson, Esq.
52 Master J. Lindsay Bethune.
73 The Hon. Lord Meadowbank.
91 Part of the Arsenal at Venice.
184 The Right Hon. Viscount Melville.
237 Portrait of a Gentleman.
1834 21 The Children of Thomas Maitland, Esq.
1835 3 Portrait of a Gentleman.
53 Portrait of a Child.
99 Master Jardine of Applegarth.
146 General the Hon. Sir G. Lowry Cole, G.C.B. (Natl. Portrait Gallery. Bought 1893.)
164 Portrait of a Young Lady.
207 Miss Dora Grant.
228 The Dead Christ: an Altar Piece.
330 Etching: Study from Nature.
331 Etching: Study from Nature.
1836 33 Portrait of a Lady.
35 Italian Beggar Boy.

81 Trüdchen, the fair Daughter of the Syndic of Liege.
99 The late Rev. Edward Irving.
145 Mrs. and Master Clerk Maxwell.
247 Mrs. and Miss Mary Dundas.
43 *Moray Place, Edinburgh.*
1837 49 Francesca da Rimini. (N.G. of Scotland. Presented by the R.S.A., 1910.)
160 Sir George Clerk, Bart.
206 William M. Macconochie, Esq.
231 The Pincushion Merchant.
265 Dirk Hatteraik.

ROYAL SCOTTISH ACADEMY.

London.
1841 179 Faith.
1844 6 Gipsy Girl.
423 'Take my yoke upon you, for my yoke is easy, and my burden is light.'
The Oaks, Norwood, Surrey.
1855 475 St. Joseph.
Lent by H.R.H. Prince Albert.
Leigham Court Road, Streatham, Surrey.
1858 64 Sketch for a Picture: St. John leading his Adopted Mother Home after the Crucifixion. (*Vide* 1863, No. 423.)
260 Titian preparing to make his First Essay in Colouring.
Lent by J. Brand, Esq., London.
406 The Highland Ferryman. (Aberdeen Art Gallery as 'The Ferryman.' Presented by Sir George Reid, 1912.)
Lent by John Houldsworth, Esq.
1863 423 St. John leading his Adopted Mother Home. (*Vide* 1858, No. 64.) (N.G. of British Art. Presented anonymously, 1894.)
Lent by Mrs. Brand.
1863 264 Virgin and Child.
Lent by the Hon. Mrs. Mackenzie.
294 Sir George Clerk, Bart.
Lent by Sir George Clerk, Bart.
1865 272 Christ and the Woman of Samaria. (Birmingham Art Gallery. Presented by Public Picture Gallery Fund, 1897.)
Lent by John Pender, Esq., M.P., Manchester.
455 'Portrait: Name unknown.'
Lent by J. Brand, Esq., Bedford Hill House, Surrey.
511 Pegwell Bay, Kent: a Recollection of October 5, 1858. (N.G. of British Art. Bought 1894.)
Lent by J. Brand, Esq.
711 The Mouth of the River Rosa, Arran.
Lent by Miss Brand, Bedford Hill House, Surrey.
1880 194 Rosslyn Chapel.
Lent by the Lord Justice-General.
271 The late J. Small, Esq., Librarian to the University, and his Son.
Lent by John Small, Esq., Edinburgh.
400 Alexander Webster, Esq.
Lent by the Incorporated Trades, Aberdeen.

EASTLAKE, Sir Charles Lock, P.R.A. Painter

Born 1793. Died 1865.
Hon. Member 1858.

NO EXHIBITS.

EDMONSTONE, Robert Painter

Born 1794. Died 1834.
Hon. Member 1829.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

9 *Charles Street, Cavendish Square, London.*
1821 47 Jemmy the Showman.
North St. David Street, Edinburgh, and 9 Charles Street, Cavendish Square, London.
1824 131 Portrait of Major Gordon.
26 *Frederick Street, Edinburgh, and Cavendish Square, London.*
1825 94 Lady and Children.
155 A Family Group.
63 *Upper Charlotte Street, London*
1827 23 French Girl and Child.

Edmonstone, Robert—*continued*

SCOTTISH ACADEMY.

63 *Upper Charlotte Street, Fitzroy Square, London.*
1829 60 The Mother and Child.
1830 172 The Hurdy-Gurdy Player.
1831 18 Children at a Well.
20 Savoyards.
103 The Weary Travellers.
300 Page with Flowers.

2 *Greek Street, Soho, London.*
1833 208 Young Girl with a Carrier Pigeon.
1834 29 The Soldier's Farewell.

ROYAL SCOTTISH ACADEMY.

1863 50 Hurdy-Gurdy Player.
Lent by M. N. Macdonald Hume, Esq.
91 Mother and Child.
Lent by M. N. Macdonald Hume, Esq.
279 Girl and Pigeon.
Lent by M. N. Macdonald Hume, Esq.

ETTY, William **Painter**

Born 1787. Died 1849.

Hon. Member 1829

14 *Buckingham Street, Strand, London.*
1829 177 Judith and Holofernes. (Centre Picture. *Vide* **1831,** No. I.) (N.G. of Scotland. Bought from Artist by S.A., 1829. Presented by R.S.A. to N.G., 1910.)
1831 264 Judith and Holofernes. (First Pendant. *Vide* **1831,** No. II.) (N.G. of Scotland. Commissioned by S.A., 1829. Presented by R.S.A. to N.G., 1910. In R.S.A. Collection are three Original Sketches of Judith and Holofernes, presented by Sir J. D. Linton, 1891.)
1831 I. Judith and Holofernes. (Same as 1829, No. 177.)
II. Judith and Holofernes. (Same as 1831, No. 264.)
III. Judith and Holofernes. (Second Pendant.) (N.G. of Scotland. Commissioned by S.A., 1829. Presented by R.S.A. to N.G., 1910.) (Nos. I., II., and III. owned by Scottish Academy.)
IV. The Combat: Woman pleading for the Vanquished. (*Vide* 1844, No. 341.)
Lent by John Martin, Esq., H.R.S.A.
VIII. Benaiah, one of David's Mighty Men, Slaying two Lion-like Men of Moab.
Lent by the Artist.
(Nos. IV. and VIII. also in N.G. of Scotland. To complete the series of five large historical works by Etty—fully described in the Catalogue of 1831—and to aid in founding its School of Painting, the Scottish Academy in 1832 bought No. IV. from John Martin, No. VIII. from the Artist. For details of the highly-important purchase, and dispute concerning it, *vide* W. D. McKay's 'Historical Narrative.' Presented by R.S.A. to N.G., 1910.)
V. The Storm.
Lent by the Artist.
VI. Venetian Window during Carnival Time.
Lent by R. Vernon, Esq.
VII. Nymph Fishing.
Lent by the Artist.
1841 90 Marriage Festival previous to the Deluge: 'Paradise Lost,' Book xi.
Lent by His Grace the Duke of Sutherland.
1843 10 The Warrior Arming.
Lent by R. Vernon, Esq.
26 A Study of a Pheasant.
294 A Study of Fruit.
1844 341 The Combat: Woman interceding for the Vanquished. (*Vide* **1831,** No. IV.)
Lent by the Royal Scottish Academy.
1846 342 Embarkation of Cleopatra on the River Cydnus.
Lent by Henry Farrer, Esq., London.
1847 153 The Dance.

1851 115 Magdalene. (National Gallery. Robert Vernon Gift, 1847. Lent to Stockport Gallery, 1883.)
Lent by Rev. Isaac Spencer, York.
423 The Syrens : a Sketch.
Lent by John Miller, Esq., of Liverpool
1853 403 The Fleur-de-Lis.
Lent by Thomas Todd, Esq.

EWBANK, John Wilson Painter

Born 1799. Died 1847.

Foundation Academician 1826.

Forfeited Membership in 1838.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

Mr. Coulson's, St. Andrew's Lane, Edinburgh.
1821 64 Newcastle-upon-Tyne, from the Byker Hill.
105 Black Lead Drawing.
117 Black Lead Drawing.
29 *Thistle Street, Edinburgh.*
1822 87 Black Lead Drawing : Composition.
89 View of Edinburgh, from Canonmills.
114 Black Lead Drawing.
9 *James' Square, Edinburgh.*
1824 12 Coast Scene : Whitby.
40 Hannibal Crossing the Alps.
143 Six of the Original Designs for the Picturesque Views of Edinburgh.
146 Two of the Original Drawings for the Picturesque Views of Edinburgh, engraved by Lizars.
155 Black Lead Sketch : Composition.
1825 48 Entrance of Alexander the Great into Babylon.
60 Four of the Original Drawings for the Picturesque Views of Edinburgh.
67 Sketch in Black Lead : Composition.
96 View of Edinburgh, from Kirkcaldy.
123 Coast Scene.
132 View of the Bass.
134 View of the Bass.
10 *James' Square, Edinburgh.*
1826 16 Coast Scene.
22 Coast Scene.
24 Podle Fishers.
25 Shrimpers.
32 The Port of Shields : Sketch in Oil for a large Picture.
Lent by William Allan, Esq., A.R.A.
49 Dutch Sea Port.
69 Water Mill at Richmond.
88 Dunstanborough Castle.
142 View of Barnard Castle, on the Tees.
229 Tynemouth : Morning.
1830 28 Seaport : Moonlight.

SCOTTISH ACADEMY.

7 *Broughton Place, Edinburgh.*
1827 17 The Calm.
30 Old Tower on the Coast.
37 Sea Piece.
89 Drawing of Edinburgh, from the High Battery, Castle Hill. (Now engraving in the line manner by W. & A. R. Johnston.)
131 View of Edinburgh.
191 River Scene.
192 Bathing Hut.
193 Bass Rock, with Tantallon Castle.
195 St. Abb's Head.
204 Loch Awe : Morning.
210 Coast Scene.
Lent by W. H. Lizars, Esq.
212 Dunbar Castle.
221 The Entry of George IV. into Edinburgh, August 15, 1822.
Drawing and Painting Academy, 1 Dundas Street, Edinburgh.
1828 15 St. Abb's Head : Morning.
19 King George IV.'s Visit to the Castle of Edinburgh, August 22, 1822.
22 The Pier.
23 Sea Piece.
25 River Scene : Moonlight.
30 Heath Scene.
69 Canal Scene, near York.
78 Fishing Boats : Yarmouth Roads.
Lent by William Paul, Esq.
83 Arrival of Fishing Boats.
Lent by John Macarthur Moir, Esq.
90 Muirland Scene.

Ewbank, John Wilson—*continued*

97 Twilight.
103 The Windmill.
108 Fine Morning: Towing a Vessel into Port.
113 Moonlight: Composition.
128 Inundation of the Nile: from Sketch by a Traveller.
131 Moorland Scene.
134 River Scene: Evening.
Lent by William Paul, Esq.
151 A Dream.
172 Sea Piece, off Scarborough.
200 Fishing Vessels off Flamborough Head.
210 The Old Road.
213 A Cottage.
226 Fisherman's Cottage.
259 Snow Storm.
1829 17 Sketch in Oil.
18 Sketch in Oil.
24 Mouth of the River Tyne: Calm Day.
69 The Shipwreck, from Falconer.
107 River Scene.
161 Moonlight.
186 Passage Vessels.
215 The Calm Morning. (Sunderland Art Gallery. 'Calm Morning: Dutch Scene' [? same]. Presented by Snaton Hall.)
242 Landscape.
331* Black Lead Sketch.
5 *Comely Bank, Edinburgh.*
1830 8 Ben Lomond: Moonlight.
47 Coast Scene: Effect after Rain.
63 The Rialto at Venice.
112 Scene on the Greta, Rokeby.
145 The Trossachs.
150 Dutch River Scene: Moonlight.
171 Loch Katrine: Moonlight.
299 Edinburgh and Forth, from Inchkeith.
353 Black Lead Drawing.
11 *Howe Street, Edinburgh.*
1831 29 Moonlight: Entrance into Shields Harbour.
30 Moorland Scene.
47 Muirland Scene.
52 A Road Scene.
63 Yarmouth Roads.
90 Stranded Vessel: Morning.
145 Ben-Nevis: Scene after a Thunder Shower.
Lent by James Græme, Esq.
185 The Mouth of Firth of Forth.
7 *Union Street, Edinburgh.*
1832 46 Muirland Scene.
60 The Lime-kiln.
1833 25 Fishing Vessel off the Bass.
30 Sea Piece.

ROYAL SCOTTISH ACADEMY.

1863 13 Sea Piece.
Lent by H. McCulloch, Esq.
275 A Sea Port, with Shipping.
Lent by David Bryce, Esq.
1880 120 Tynemouth.
Lent by John Ritchie Findlay, Esq., Edinburgh.
123 Coast Scene.
Lent by Waller H. Paton, Esq., R.S.A.
220 Sea Piece.
Lent by James Carnegie, Esq.
241 Landscape.
Lent by J. Hope Finlay, Esq.

FAED, John **Painter**

Born 1819. Died 1902.
Associate 1847. Academician 1851.
Hon. Retired Academician, 1896.

1841 526 Portrait of a Gentleman.
534 Frame containing four Miniature Portraits.
5 *York Place, Edinburgh.*
1842 503 Miniature Portrait.
504 Miniature Portrait.
505 Miniature Portrait.
506 Miniature Portrait.
507 Miniature Portrait.
508 Miniature Portrait.
509 Miniature Portrait.
510 Miniature Portrait.
511 Miniature Portrait.
1843 496 Miniature Portrait.
497 Miniature Portrait.
498 Miniature Portrait.
499 Miniature Portrait.
500 Miniature Portrait.

501 Miniature Portrait.
502 Miniature Portrait.
503 Miniature Portrait.
562 Miniature Portrait.
563 Miniature Portraits.
1844 487 Portrait of a Gentleman.
488 Portrait of a Lady.
489 Portrait of a Gentleman.
490 Portrait of a Gentleman.
491 Portrait of a Lady.
492 Portrait of a Gentleman.
493 Portrait of a Lady.
517 A Scene from 'Ivanhoe.'
540 Portrait of a Lady.
541 Portrait of an Officer.
542 Portrait of a Lady.
543 Portrait of a Lady.
544 Portrait of a Lady.
545 Portrait of a Lady.

6 *South West Circus Place, Edinburgh.*

1845 504 Portrait of a Gentleman.
505 Portrait of a Child.
506 Portrait of a Lady.
507 Portrait of a Gentleman.
508 Portrait of a Gentleman.
509 Portrait of a Gentleman.
510 Portrait of a Gentleman.
511 Portrait of a Lady.
530 Portrait of a Lady.
531 Portrait of a Lady.
532 Portrait of a Gentleman.
533 Portrait of a Lady.
534 Portrait of a Lady.
535 Portrait of a Gentleman.
1846 442 Portrait of a Gentleman.
542 Miniature Portrait.
543 Miniature Portrait.
544 Miniature Portrait.
545 Miniature Portrait.
546 Miniature Portrait.
547 Miniature Portrait.
558 Portrait of a Gentleman.
559 Portrait of a Lady.
560 Portrait of a Gentleman.
561 Portrait of a Gentleman
562 Portrait of a Gentleman.
563 Portrait of a Lady.
564 Portrait of a Lady.
565 Portrait of a Lady.
1847 451 Portrait of a Gentleman in a Turkish Costume.
452 Master Archibald Bennie.
453 A Family Group: Portraits.
454 The Misses Bennie and Mr. J. Noble Bennie. (N.G. of Scotland as 'Evening Hour.' Presented by J. Bray, 1913.)
456 Portrait of a Gentleman.
457 Portrait of a Lady.
459 Portrait of a Gentleman.
1848 37 Portrait of a Gentleman.
207 Portrait of a Gentleman.
354 The Trysting Place: Evening. (Kelvingrove Art Gallery, Glasgow, 'Trysting Place.' Adam Teacher Bequest, 1898.)
412 The Shelter.
483 Portrait of a Lady.
495 Portrait of a Gentleman.
496 Portrait of a Lady.
497 Portrait of a Gentleman.
1849 16 Portrait of a Gentleman.
179 Portrait of a Lady.
576 Portrait.
577 Portrait.
578 Portrait.
579 Portrait.
580 Portrait.
581 Portrait.
582 Portrait.
583 Portrait.
584 Portrait.

16 *Duncan Street, Drummond Place, Edinburgh.*

1850 104 Boyhood.
232 Fun.
393 Curiosity.
529 Portrait of a Lady.
530 Portrait of a Gentleman.
531 Portrait of a Lady.
532 George Dundas, Esq., M.P. for Linlithgow.
533 Henry Dundas, Esq., Yr. of Dundas Castle.
534 Portrait of a Gentleman.
535 Portrait of a Lady
536 Portrait of a Lady.
554 Portrait of an Officer.
610 Portraits of Sleeping Children.

Faed, John—*continued*

1851 164 The Cruel Sister. (Bury Art Gallery. Thomas Wrigley Gift, 1899.)
Lent by Henry Wallis, Esq., London.
315 Portrait of a Lady.
399 Rev. Dr. Duff.
466 Portrait of a Lady.
467 George Dempster, Esq., of Skibo.
468 Portrait of a Gentleman.
469 Portrait of a Lady.
470 Portrait of a Lady.
471 Portrait of a Gentleman.
472 Portrait of a Gentleman.
473 Portrait of a Lady.
1852 88 Scene from *Twelfth Night*: Olivia and Viola.
176 Scene from *As You Like It*: Rosalind, Celia, and Orlando.
Lent by Richard Lloyd, Esq., London.
484 Roslin Chapel.
1853 33 Portrait of a Lady.
62 Portrait of a Lady.
147 The late Mrs. Champain.
371 Flora.
Lent by H. Wallis, Esq., London.
480 Miniature Portrait of Mr. and Mrs. Herries.
489 A Study.
501 White Lady of Avenel, from 'The Monastery.'

51 *Northumberland Street, Edinburgh.*

1854 178 'Their eldest hope, their Jenny, woman grown.'
262 Mrs. Stewart Mackenzie.
1855 19 Portrait of a Gentleman.
139 Study of a Cottage Interior.
168 Portrait of a Gentleman.
169 Portrait of a Lady.
401 Reason and Faith: an Allegory.
408 The Philosopher.
422 Newton searching after the Principles of Light and Colour.
Lent by Patrick Dudgeon, Esq., of Cargen.
438 Portrait of a Lady.
546 Study of Rocks.
547 Sketch of an Interior.
565 Landscape Sketch.
630 Sketch from Nature.
631 Sketch from Nature.
631* Sketch from Nature.
632 Sketch of an Interior.
633 Sketch of an Interior.
674 Study of an Interior.
703* Two Interiors.
1856 115 The Raid of Ruthven.
144 Sketch of a Burn.
197 Sketch from 'The Cottar's Saturday Night.'
238 The Household Gods in Danger.
342 The Interior of a Cottage, with Woman knitting.
376 Interior, with Fisherman Reading.
1857 278 Portrait of a Lady.
293 Portrait of a Gentleman.
1858 128 'Sae wistfully she gazed on me.'
188 Reading the list of killed and wounded.
266 'When wild war's deadly blast was blawn.'
340 'She gazed, she redden'd like a rose.'
464 Preparing the Kail: a Study.
1859 91 The Royal Scottish Justiciary: an Incident *temp.* James I. of Scotland.
119 Study of Still Life.
241 Bedouin exchanging a Young Slave for Armour.
Lent by J. C. Bell, Esq.
310 Job.
380 Portrait.
504 Scene in a Bazaar at Cairo.
Lent by Mrs. Hoyes, Torrisdale Castle.
1860 99 Dr. Rochecliffe in his Study.
226 'Boaz and Ruth.'
387 'With her of tassels and of lures he talks.'
1861 396 Within a Mile of Edinburgh.
Lent by Charles Hargitt, Esq.

5 *Inverleith Terrace, Edinburgh.*

1863 253 Sketch on the Sands at North Berwick.
287 Finished Sketch of Picture of 'The Old English Gentleman.'
Lent by William Agnew, Esq., Manchester.
396 Queen Margaret's Defiance of the Scottish Parliament.
Lent by Ralph Brocklebank, Esq., Liverpool.
441 Pastimes in Times Past.
Lent by W. Lambert, Esq., Nottingham.

582 Wappen Schaw.
Lent by Charles Hargitt, Esq., Edinburgh.
599 Fair Helen.
Lent by Henry Wallis, Esq., London.
1A *Cavendish Road, St. John's Wood, London.*
1864 410 Annie's Tryste. (Diploma Work R.S.A. Collection.)
1865 434 Spring Flowers.
Lent by Francis Edmond, Esq., Aberdeen.
496 Catherine Seaton and Roland Graham: Finished Sketch.
Lent by Mrs. L. V. Flatow, London.
38 *St. John's Wood Park, London, N.W.*
1867 431 A Wappenschaw.
1868 775 'The Ballad.'
1869 347 Haddon Hall in the Olden Time. (Victoria & Albert Museum, 'The Great Hall at Haddon, 1860' [? same]. Bought 1900.)
1870 106 Tenant-Rights.
350 The Covenanter: Sentry.
499 The Parting of Evangeline.
1873 238 The Old Brocade: Finished Sketch.
Lent by Charles Hargitt, Esq.
317 Dead Game.
539 Scene from the 'Gentle Shepherd': Roger and Jenny.
1874 72 'Bargains To-day.'
156 'John Anderson my Jo.'
Lent by E. R. Langworthy, Esq., Manchester.
1875 32 The Warning before Flodden.
1876 338 Battle of Blenheim.
1877 208 Old Mortality.
337 Charles Duncan.
1878 13 Guilty or Not Guilty?
73 Rest.
1879 241 Helping Grandpapa.
407 Julia Mannering.
1880 76 Goldsmith in his Study.
Lent by Ralph Brocklebank, Esq., Liverpool.
235 The Rivals.
Gatehouse-of-Fleet, Kirkcudbright.
1881 48 Fairy Tales.
268 Village in Galloway.
391 Going to Market.
1882 208 Rival Poachers.
1883 16 The Poet's Dream. (R.S.A. Collection. Presented by the Artist, 1902.)
91 View on the Fleet.
132 'Twas on a Simmer's Afternoon.'
177 Portpatrick Harbour.
250 J. C. Mackenzie, Esq., Kirkcudbright.
1884 205 A Lancashire Witch.
354 Waiting.
366 A Gentle Critic.
1885 120 Samuel Cavan, Esq., Kirkcudbright.
360 J. Nichol Cox, Esq., Gatehouse.
1886 61 Gossip.
571 Finished Study for large picture in Hall, Gatehouse-of-Fleet.
590 Rising from Chaos.
1887 45 Autumn Landscape: Gatehouse.
174 Still Life.
258 The Spinning-Wheel.
1888 297 Robert Macartney Gordon, Esq., of Rattra.
331 'Diana Vernon.'
336 Winter Landscape.
401 Village in Galloway.
883 The Merlin.
1889 508 Autumn.
1890 247 Portrait of a Lady.
1891 283 Logan Braes.
323 La Couturière.
325 The Last of the Family.
341 Portrait of a Gentleman.
1893 321 A Galloway Poet.
331 The Duenna.
1894 134 Portrait of a Gentleman.
1895 54 The Dance of the Witches: *Vide* 'Tam o' Shanter.'
69 Bazaar in Cairo: Bedouins buying Armour.
95 Lady Dorothy.

FAED, Thomas — Painter

Born 1826. Died 1900.

Associate 1849-62. Hon. Member 1862.

5 *York Place, Edinburgh.*
1844 506 Scene from the 'Old English Baron.'
1845 120 Portrait of a Young Gentleman.
124 Silence.
366 Shepherd Boy.
1846 292 Reading the Bible.

Faed, Thomas—*continued*

329 Caius Marius in Prison.
397 Ravenswood and the Gravedigger.

6 *South West Circus Place, Edinburgh.*

1847 140 Grandfather Whitehead.
351 Young Kennedy.
376 The Draught-Players. (Mappin Art Gallery, Sheffield, 'Game of Draughts.' Presented by Sir Fredk. T. Mappin. 1891.)

1848 31 The Lesson.
42 The Forgotten Pitcher.
Lent by J. Miller, Esq., Liverpool.
199 Bo-peep.
221 The Morning Walk.
Lent by James Keith, Esq.
337 Figures of Four Saints. (*Vide* Alex. Christie, 1848, No. 339.)
398 Cupid and his Victim.
Lent by Captain Arkwright
427 Thorn in the Foot.
Lent by Captain Arkwright.

1849 65 Keeping the Queen's Birthday.
67 The Lesson : a Sketch.
162 First Letter from the Emigrants.
Lent by Alexander Mitchell Innes, Esq.
328 The Toilet.
383 The Keeper's Favourites.
Lent by Captain Arkwright.
414 The Blind Beggar : a Sketch.
Lent by Archibald Campbell, Esq., of Blythswood.

16 *Duncan Street, Edinburgh.*

1850 38 Jeanie Deans and the Duke of Argyle.
Lent by Archibald Campbell, Esq., of Blythswood.
209 Cottage Piety.
Lent by Rev. Isaac Spencer, Plantation.
417 Rose Bradwardine.
Lent by Henry Wallis, Esq., London.
445 Freedom of the Press.
Lent by Henry Wallis, Esq.

1851 36 Burns and Highland Mary. (Mappin Art Gallery, Sheffield. Same title, dated 1852. Bequeathed by Jno. Newton Mappin, 1887.)
Lent by Henry Wallis, Esq.
50 Sketch of Hesitation.
Lent by Hugh Rae, Esq., Liverpool.
61 Not another Rap.
Lent by R. S. Newall, Esq., of Bensham Lodge.
79 Portrait of Lady in Fancy Dress.
230 Mrs. Pattinson of Scotts House.
424 Thomas Thomson, Esq., of Shrub Hill.
602 Mark Sprott, Esq., of Garnkirk.

13 *Fettes Row, Edinburgh.*

1852 7 Sketch of Patron and Patroness : Visit to the Village School.
Lent by David Laurence, Esq.
26 Catherine Seyton.
Lent by Richard Lloyd, Esq.
47 The First Step.
Lent by James Horne, Esq.
154 Amy Robsart.
Lent by Henry Wallis, Esq.
479 Sepia Sketch.
524 Sketch in Sepia.
525 Sketch in Sepia.
545 Study from Nature.

5 *Melcombe Place, Dorset Square, London.*

1854 269 Sophia and Olivia, from 'Vicar of Wakefield.'
Lent by Samuel Hammond, Esq., Leeds.

1855 266 Peggy, from the 'Gentle Shepherd.'
Lent by Charles Hargitt, Esq.
278 The Glee Maiden.
Lent by John Houldsworth, Esq., Glasgow.
556 Sketch of Sophia and Olivia, from 'Vicar of Wakefield.'
Lent by Wm. Wilson, Esq., of Banknock.

3 *Melcombe Place, Dorset Square, London.*

1857 211 Sketch of 'Conquered, not Subdued.'
Lent by Charles Hargitt, Esq.

1858 8 The Lesson.
65 The First Break in the Family.
Lent by John Faed, Esq., R.S.A.
171 Reapers going out.
Lent by James Hunter, Esq.

1A *Cavendish Road, St. John's Wood, London.*

1863 384 Faults on Both Sides. 10½ by 8½ in. (Guildhall Art Gallery, London. Charles Gassiot Bequest, 1902. N.G. of British Art. Finished picture, 26½ by 21¾ in. Henry Tate Gift, 1894.)
Lent by Chas. Gassiot, Esq., London.

430 'O Nannie, wilt thou gang wi' me?'
Lent by John Pender, Esq., M.P.
516 Highland Mary. (Aberdeen Art Gallery. Primrose-Leslie Bequest, 1902.)
Lent by Mr. Dugdale, Manchester.

Sussex Villa, Sheffield Terrace, Kensington.
1864 348 Original Sketch of 'From Dawn to Sunset.'
Lent by David Price, Esq.
1865 506 Baith Faither and Mither.
Lent by Wm. Leaf, Esq., Streatham.
1869 336 Pot Luck. (Leicester Art Gallery. Bought 1890.)
Lent by J. C. Harter, Esq., Leamington.
587 Music hath Charms.
Lent by John R. Davison, Esq., Q.C., London.
1870 711 Duncan M'Tavish.
1871 153 Grannie M'Naughton's, Loch Long, 1865.
373 Leecie Sproat's, Galloway, 1856.
390 Kattie Caumel's, 1859: Blown down before finished: Lochgoilhead.
447 Peter M'Intyre's Front Door, 1864, Loch Long.
1872 246 Homeless.
Lent by H. W. F. Bolckow, Esq., M.P., Middlesborough.
284 Head of a Highlander.
Lent by W. Macduff, Esq., Cramond.
1873 234 From Dawn to Sunset.
Lent by A. Geo. Kurtz, Esq., Liverpool.
448 'Ere Care begins.' (Diploma Work. R.A., London.)
Lent by the Royal Academy, London.
1874 261 'When the day is done.'
Lent by J. Houldsworth, Esq., Wishaw.

24A *Cavendish Road, St. John's Wood, London.*
1878 228 In Time of War. (*Vide* 1901, No. 150.)
Lent by Ralph Brocklebank, Esq., Liverpool.
1882 309 Playful Kittens.
1883 349 'I cannot, I cannot.'
1884 253 A Lowland Lassie.
1885 36 'What is the wee lassie thinkin'?'
1890 293 Seeing them off.
1901 150 In Time of War. (*Vide* 1878, No. 228.) (Presented to Liverpool by three sons of late Ralph Brocklebank, 1893.)
Lent by the Walker Art Gallery, Liverpool.
422 The First Break in the Family.
Lent by Ralph Brocklebank, Esq., Tarporley.

FARQUHARSON, David — Painter

Born 1840. Died 1907.

Associate 1882.

30 *High Street, Blairgowrie.*
1868 727 On the Scottish Side of the Solway.
1870 775 Scotch Firs: Perthshire.
1871 56 The Muirton, near Blairgowrie.
88 The Drover.
123 The Solway Sands: Moonlight.
188 Lornty Bridge, near Blairgowrie.
1872 469 The Ardle, at Bridge of Cally.
534 The Tay, at Kinclaven Ferry.

38 *Broughton Street, Edinburgh.*
1873 248 Craighall, on the Ericht.
Lent by William Ritchie, Esq.
397 On the Braes o' Ben Glee.
439 Landscape, near Blairgowrie.
574 On Inverquharity Burn.

6 *Pitt Street, Edinburgh.*
1874 27 Gathering in the Reeds.
37 Solway Fishermen crossing the Sands: Morning.
90 At the Loch Side, Meikleour.
496 Sketch of a Rustic Bridge.
498 The Forest Well.
511 The Maid of the Island.
646 Going Home: Sketch.
1875 143 Spate on the Cluny, Braemar.
293 An Old Cottage, Braemar.
Lent by William Chamberlin, Esq., Brighton.
436 'Within a Mile of Edinburgh Toun.'
595 An Old Mill, Braemar.
1876 383 Crossing the Cairnmoor, Braemar.
453 Glenleich, Kintail.

16 *Picardy Place, Edinburgh.*
1877 62 Study of an Old Mill.
113 Forest and Lake.

Farquharson, David—*continued*

172 Going to the Hayfield.
Lent by David Philip, Esq., Edinburgh.
472 Strathmore.
478 Loading.
1878 97 The Last Furrow. (R.S.A. Collection. Bequeathed by Miss Macnaughton, 1914.)
136 Discharging the Wreck.
157 Bosom Friends.
194 A Harvest Day on the Solway.
608 Harvest-Time in Galloway.
1879 174 Scottish Gipsies.
214 Noonday Shelter.
248 Forest and Lake.
448 A Lowland Moor.
493 Entrance to Gleneagles.
Lent by James Wilson, Esq., Edinburgh.
1880 26 Glenlyon.
92 Washing Day.
98 Sheep-plunging.
135 Harvest Day.
297 Autumn Morning.
Lent by F. Dewar, Esq.
1880 4 Study for the Last Furrow.
Lent by James Wilson, Esq
269 A Lowland Moor.
Lent by Archibald Smith, Esq.
1881 185 Shades of Evening.
462 A Winter Morning.
574 By the Wayside.
Lent by Hugh Blaike, Esq.
578 In Lamlash, Arran.
Lent by Hugh Blaike, Esq.
715 N. M. Henderson, Esq.
1882 235 A Summer's Night at Bridge of Allan.
447 Under the Beeches.
488 The Morning Sun.
558 Summer and Autumn.
674 In Strathmore.
4 *Abbotsford Park, Edinburgh.*
1883 156 The Links of Forth.
211 The Market Boat.
304 Near Gouda, Holland.
439 Holland.
904 On the Forth.
1884 16 Showery Weather.
111 The Shore at Canty Bay.
145 Harvest Treasure.
166 The Prisons of the Bass.
206 Hoy Boats on the Maas.
1022 Water Lilies.
1885 44 November Twilight.
140 An Afternoon at Gouda.
217 By Meadow and Stream.
509 Cottage Door: Arrochar.
541 By the River-side, Achray. (Kelvingrove Art Gallery, Glasgow. 'On the Achray.' Thos. D. Smellie Bequest, 1901.)
991 The Potato-Harvest.
1886 117 Leith Roads.
155 The River Urr, near Dalbeattie.
234 West Lothian.
62 *Clifton Hill, London, N.W.*
1887 102 Mid-day.
1887 206 A Suburb of London, West.
384 Hay-time in Holland.
1888 81 On the Ayrshire Coast. (Kelvingrove Art Gallery, Glasgow. 'Arran, from the Ayrshire Coast.' Adam Teacher Bequest, 1898.)
270 Up among the Deer.
1889 90 The Herring Fleet leaving the Dee.
Lent by James Wilson, Esq.
216 Harvest-Time: Leading in.
Lent by George Mackay, Esq.
5 *Wychcombe Studios, London, N.W.*
1891-2 46 Among the Brackens.
135 'The Rhymer's Glen.'
151 'Meadow Flowers': Sketch.
1894 105 Morning on the Common. (Rochdale Art Gallery, 'Early Morning on Beer Common.' Presented by R. T. Heape, 1911.)
217 The Woodside Path, Torr, near the Solway.
Lent by James Wilson, Esq., Edinburgh.
352 A Bean Field.
1895 273 Borderland.
378 'Amang the Withies.'
Sennen Cove, Penzance, Cornwall.
1896 392 Green and Grey.
1897 286 A Break in the Storm: Glenlyon.
Lent by John Hector, Esq., Aberdeen.
1898 353 Hay-Time in Holland.
1899 367 Waiting for Darkness.
1900 174 'War News': Study for Picture.
439 Berwick-on-Tweed.
1901 704 Loch Fyne: West.

722 The Lowlands of Galloway.
1903 511 Winter.
1904 318 The Church Gate.
1905 188 Willow and Aspens.
352 Meadow Hay.
1908 99 The Last Furrow.
Lent by James Wilson, Esq., Lord Dean of Guild.
157 'Dark Tintagel.'
298 Eventide.

FORBES, Alexander **Painter**

Born 1802. Died 1839.

Associate 1830.

10 *Nicholson Street, Edinburgh.*
1828 70 Neptune, a favourite Dog.
74 Pigs.
1829 14 Pincher.
53 The Tinkers.
117 Rabbits.
228 Portrait of a Horse.
355 The Interior of a Stable.
1830 143 Rat Catchers.
262 The Gipsies' Friend.
270 'Rocket,' the property of the Duke of Buccleuch.
354 Pigs.
368 Portrait of a Dog.
384 Portrait of a Bulldog.
1831 2 Oscar.
15 Terrier Puppies.
59 Sketch for a Large Picture.
97 Rattler, the property of Samuel Ullethorne, Esq.
140 The Stye.
162 The Bone of Contention.
1832 59 The Young Gipsy.
62 A Favourite Cocker.
99 The Peasant's Byre.
245 Young Gipsies.
263 The favourite Springer.
1833 96 Rabbits.
135 The Canine Mother.
154 Anticipation.
182 A favourite Dog.
1834 154 Game.
161 'The Twa Dogs.'
1835 25 A Travelling Tinker.
36 Study from Nature.
43 Highland Shelties.
55 The Rivals.
89 Study of a Fox's Head.
1836 8 Prince Charlie, a favourite Hunter.
12 Roderick M'Donald, last of the Water-carriers.
12* Evening.
144 Woodlark, a favourite Horse.
253 The Death of the Fox.
1837 48 Goats.
104 Cadgers.
121 Portrait of a Terrier.
Lent by W. R. Kermack, Esq.
138 Phantom, a favourite Hunter. Painted for Captain Hay, of Mugdrum.
216 Favourite Spaniels. Painted for Col. Harvey, Castle Semple.
1838 127 Favourite Setters. Painted for Fred. Wedderburn, Esq., Birkhill.
141 Gipsies Reposing.
173 Blackberry, a favourite Pony.
247 'There's Much between the Cup and the Lip.'
262 Terrier Puppies.
270 Coroner, a favourite Hunter. Painted for Captain Hay, of Mugdrum.
1839 59 Dora, a favourite Cocker.
Lent by John R. Tod, Esq.
134 Agitator, a favourite Hunter.
149 The Hermit, a favourite Hunter.
169 Spring, a favourite Terrier.
285 Ben, Gipsy, and Bess, Terriers.
302 The Unwelcome Visitor.
1840 15 Anticipation.
18 Ponies.
21 Study of Goats.
36 The Gipsy's Companion.
108 Rabbits.
137 Cockers.
214 Help, a favourite Dog.
364 Puppies.

FORREST, William **Engraver**

Born 1805. Died 1889.

Hon. Member 1877.

NO EXHIBITS.

FORSTER, Percy **Painter**

Hon. Member 1828.

Birth and death dates unobtainable. At Hulne Abbey, now hardly more than a ruin, lives the head keeper of the Duke of Northumberland. Percy Forster is said to have been the son of a former keeper. As an itinerant portrait-painter he frequented about 1833-40 Yester House and the village of Gifford, East Lothian. Forster, proposed by W. Lizars and seconded by Samuel Joseph, was elected Hon. Member on April 8, 1828.

SCOTTISH ACADEMY.

1828 150 Dead Game.
241 Fruit.

Hulne Abbey, Alnwick.
1829 76 Fruit.
125 Fruit.
308 Fruit and Birds.
1830 59 Fish.
72 Fruit.
107 Fruit Piece.
247 Dead Game.
1831 323 Portrait of an Ox, property of Adam Bogue, Esq., Linplum.

FRASER, Alexander **Painter**

Born 1786. Died 1865.

Hon. Member 1827-40. Associate 1840.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

Lawn Market, Edinburgh.
1809 91 Playing at Draughts.
207 Green Stand.
1810 68 A Boat landing with Fish.
72 A Cook Maid.

Opposite Archer's Hall, Edinburgh.
1811 43 New Coat.

London.
1813 42 New Year's Day.
172 The Sempstress.
173 Interior of a Cottage.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

London.
1821 25 Preparing for Market.
1822 12 The Piper.
44 The Larder.
46 Near Liverpool, with Fishing Boats.
55 Interior, with Figure and Still Life.
60 Still Life, Fish, etc.

51 *Johnston Street, Sommers Town, London.*
1826 155 The New Year's Morning Salutation.
Lent by Thomas Allan, Esq.
1830 16 Sketch.

SCOTTISH ACADEMY.

London.
1827 256 Woman plucking a Fowl.
1828 51 The Fisherman at Home.
159 Dead Game, with Figures.
216 Woo'd and Married an' a'.

51 *Johnston Street, Sommers Town, London.*
1829 92 The Tinker.
172 The Fisher Boy.
1830 93 Fish : Beach Scene.
99 The Pump Well.
117 The Fisherman's Recreation.
149 The Blackbird and his Tutor.
286 Fish : Beach Scene.
1831 86 Mussel Gatherers.
117 Dead Game.
161 A Cobler at Lunch.
1832 85 Tapping an Ale Barrel.
1833 74 An Antiquary in his Study.
Lent by Lord Northwick.
235 The Interior of a Mill in the Hebrides.
1835 106 Rembrandt in his Study.
1836 91 St. Andrews Fair : a Sketch.
Lent by D. R. Hay, Esq.

65 *Upper Seymour Street, Euston Square, London.*
1837 58 A Shepherd's Cottage : Winter.
130 Robinson Crusoe reading the Bible. (Walker Art Gallery, Liverpool. Presented by F. St. John Arkle, 1878.)
154 Interior of a Mill in Ulva.

ROYAL SCOTTISH ACADEMY.

1839 6 The Expected Penny.
22 A Merry Cobbler.
28 The Grace.
1840 99 The Moment of Victory.
351 The Happy Couple.
363 The Fisherman's Proposal.
1841 86 Portrait of a Gentleman.
135 A Wandering Piper.
260 Courtship.
294 Francis Espinasse, Esq.
315 Corn Pipes.
350 Digging for Sand Eels.
1842 194 A Scene at Newhaven, near Edinburgh.
1843 183 Naaman cured of Leprosy.
1844 194 The Illicit Whisky Still at Work.
220 A Matter of Taste.
1845 45 Honesty put to the Test.
68 Scott dining with Blue Gown Beggar.
238 From Will and Jean.
1846 24 Robinson Crusoe.
1847 434 From the 'Highland Widow.'
23 *Stanhope Street, Park Place, Camden Town, London.*
1848 143 One of the Cries of London.
447 Last Moments of Mary Queen of Scots.
1849 100 An Artist at Work.
439 Old Mortality: a Study for a Large Picture.
1850 32 The Harbour of St. Andrews.
58 The Shepherd's Grace.
1851 408 Jeanie Deans and the Laird of Dumbiedykes.
419 The Shepherd's Home.
1852 87 Reading the Bible.
1853 349 Thieves nearly caught.
1854 404 Paying the Reckoning.
1855 157 The Gardener's Refreshment.
1863 23 Highland Cottage.
Lent by H. McCulloch, Esq.
57 Rembrandt in his Study.
Lent by James Walker, Esq.

FRASER, Alexander **Painter**

Born 1827. Died 1899.
Associate 1858. Academician 1862.

14 *Henderson Row, Edinburgh.*
1852 41 A Sketch from Nature: Lanarkshire.
77 Cottages, Warwickshire.
Lent by Richard Lloyd, Esq., London.
107 A Burn, Clydesdale.
122 A Sketch from Nature: Lanarkshire.
166 Sketch in Lowther Park.
258 A Sketch.
394 Effect of Rain coming on.
447 The Spring by the Wayside.
1853 93 Study in the Mill-beck, Borrowdale.
Lent by Thomas Cargill, Esq., Dundee.
176 Bowfell, Cumberland.
193 Beanfield: Morning Effect.
248 A Harvest Day: Lanarkshire.
279 The Ochils, from the South: Afternoon Effect.
Lent by Thomas Cargill, Esq., Dundee.
365 Crossing the Stream.
382 Sketch from Nature: Green Barley.
647 Scotch Muirland after Rain.
1854 8 A Day in October: Argyleshire.
Lent by James Smith, Esq., Dundee.
85 Beech and Oak in August.
Lent by Charles Hargitt, Esq.
177 Pollards and Still Water.
277 English Moorland.
379 Jopson's Mill, Borrowdale.
454 In the Green Wood, Westmoreland.
609 Old Farm House, Langdale.
Lent by Thomas Cargill, Esq., Dundee.
666 The Bubbling Brook in June.
1855 17 Fisherman's Cottage on Loch Fyne.
26 On the Eden, near Bowmount.
42 Dunderawe Castle, Loch Fyne. (Kelvingrove Art Gallery, Glasgow. Same title. Adam Teacher Bequest, 1898.)
219 Road Scene: Autumn.
280 A Burn, Clydesdale.
321 English Cottage, Warwickshire.
380 Glen Messan: Argyleshire: a Study from Nature.
419 Road near New Abbey.
1856 42 Gipsy Tents.
92 English Road Scene.
156 West Tower, Naworth Castle.
188 On the Avon, Warwickshire.
309 Part of the Refectory, Lanercost Abbey.
325 Brick Work, near Blantyre.
365 Old English Farmstead.

Fraser, Alexander—*continued*

33 *Register Street, Edinburgh.*
1857 98 Lane Scene, Surrey: July.
129 The Oak-Tree's Shade.
252 The Edge of the Forest.
383 Holmewood Common: Afternoon.
1858 29 Study on the Conway.
54 Pandy Mill, North Wales.
76 Study on the Teddar.
243 Salmon Trap on a Welsh River.
252 Welsh River in Summer Time.
351 Welsh Gorse Mill.
432 An Old Mill at Bettws-y-coed.
Lent by Lord Mackenzie.
493 Road Bit, Denbighshire.
1 *Henderson Row, Edinburgh.*
1859 40 At Row Village, Wales.
63 On a Welsh Burn.
151 On the River Conway.
156 Tal-Cafn Ferry, on the Conway.
201 Cottage Interior: North Wales.
Lent by John Houldsworth, Esq., Glasgow.
238 Biting Time.
346 Welsh Landscape.
Lent by Henry Simson, Esq., Glasgow.
389 In Cadzow Forest. (Kelvingrove Art Gallery, Glasgow. Five Cadzow Forest Subjects. Adam Teacher Bequest, 1898.)
519 At Craignethan, Clydesdale.
1860 12 Welsh Cottage: Interior.
61 Shore Bit, near Queensferry.
93 In Castle Campbell Glen.
285 The Meadows in July.
331 In Cadzow Forest.
348 Lock on an English Canal.
396 Forest Bit.
671 Haymaking.
714 The Malvern Hills: Sundown.
763 Broughty Castle.
Lent by J. C. Bell, Esq., Dundee.
1861 128 Fern Cutting.
210 A Highland Burn. (Kelvingrove Art Gallery, Glasgow. Same title. Adam Teacher Bequest, 1898.)
248 On the Falloch.
Lent by William Laurie, Esq.
303 Jacob's Ladder, Campsie Glen.
376 On the Banks of Loch Lomond.
415 An Old Mill, North Wales.
511 The Brook through the Wood.
1862 126 A Highland River: Midsummer.
357 Loch Achray and Ben-Venue.
Lent by William Christie, Esq.
462 On the Falloch.
Lent by J. C. Bell, Esq.
488 Dunderawe Castle, on Loch Fyne.
Lent by C. C. Grimes, Esq.
Barncluith, Hamilton.
1863 12 On the Avon: Haymaking Time.
295 Loch Achray and Ben Venue.
Lent by J. Charles Bell, Esq.
390 A Glade in Cadzow Forest.
Lent by G. B. Simpson, Esq.
615 The Forest in Autumn.
1864 209 A Summer's Day at the Trossachs.
Lent by George B. Simpson, Esq.
336 Highland Moorland.
Lent by J. Charles Bell, Esq.
347 Portrait of the Artist. (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by P. Allan Fraser, Esq.
409 Beech and Oak in October.
1 *Wardie Avenue, Edinburgh.*
1865 270 In Lowther Park, Cumberland.
Lent by Daniel Bruce, Esq.
470 Barncluith, on the Avon. (Diploma Work [? same]. R.S.A. Collection.)
535 In the Green Wood: Bark Peeling.
610 Ferns and Foxgloves.
710 Afternoon Effect: Sketch for a Picture.
Pentland Villa, Ferry Road, Edinburgh.
1866 201 Near Dalmally.
384 Working a Stocking.
439 A Study of Colour.
515 Ben Venue, from the Silver Strand.
Lent by James Smith, Esq., Dundee.
597 The Forest in June.
613 The Haunt of the Water-Ousel.
Lent by J. C. Bell, Esq., Broughty Ferry.
690 Highland Cottage.
Lent by J. C. Bell, Esq.
58 *Paul's Road, Camden New Town, London.*
1867 293 In Lochaber.
437 A Fishing Day in Loch Awe.
538 In Barncluith. (Kelvingrove Art Gallery, Glasgow. 'Barncluith.' Carfrae Alston Gift, 1909.)

619 By the Fireside.
1868 1 Pont-Lleddr Cottage, North Wales: Autumn.
397 Reading the Book.
476 Watching the Cradle.
Brookbank, Haslemere, Surrey.
1869 458 The Fern Harvest, Surrey.
564 In the Ogwen Valley, North Wales.
4 *Bath Place, Portobello.*
1870 344 Eashing Bridge, Surrey.
412 A Surrey Cottage: Spring-Time.
604 In Lochaber.
846 Tor Castle, on the Lochy.
Lent by C. C. Grimes, Esq.
1871 175 Inverlochy Castle.
Lent by William Christie, Esq.
458 The Falls of the Tummel.
566 Ben Venue, from the Silver Strand.
870 The South Aisle, Roslin Chapel.
27 *Castle Terrace, Edinburgh.*
1872 144 Sunset.
199 'October's Workmanship to rival May.'
241 In Glenorchy: Harvest-time.
283 Interior: Old Scottish.
335 A Scottish Cottage.
431 Kilchurn Castle: Sketch from Nature.
458 Highland Cottage: Interior.
1873 93 Peat Moss: Rain clearing off.
100 Eashing Bridge, Surrey.
351 By the Loch Side.
355 The Cottar's Cornfield.
363 Near Loch Awe, Argyleshire.
483 Near Dalmally.
512 On the Falloch.
536 Lime Kiln on a Surrey Common.
603 Head of Loch Fyne.
Lent by J. G. Orchar, Esq., Broughty Ferry.
1874 172 Dolgarrog Mill, North Wales.
231 In the Hay-Field.
281 The Gravel Pit, Burnham Beeches.
333 In the Corn-field.
373 Highland Cottage: Rainy Weather.
451 On the Clyde: 'Wallace's Leap.'
459 An Old Lint Mill.
1875 39 Colbrand's Tower, Berwickshire.
185 Old Cottages in Coldingham.
221 Baiting Lines.
223 In Westminster Abbey.
233 Sunshine and Shower on the Arnan.
367 Thrush's Nest and Wild Flowers.
374 In Pease Dene, Berwickshire.
400 Cove on the Berwick Coast.
417 Harvest-time in the Highlands.
1876 16 Cadzow Forest in June.
32 Eashing Bridge, Surrey. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by J. G. Orchar, Esq., Broughty Ferry.
130 Ebbing Tide.
190 On the Berwick Coast: a Squally Day.
308 Mending the Net.
354 The Keeper's Walk.
Lent by J. G. Orchar, Esq., Broughty Ferry.
439 On the Falloch.
1877 47 Clearing after Rain: Early Spring.
70 In the Yellow Room, Barncluith.
Lent by James Donald, Esq., Glasgow.
238 A Hidden Burn in Leafy June.
254 Shower and Sunshine on the Falloch.
Lent by J. Duncan Smith, Esq., S.S.C.
285 Old Red Sandstone on the Berwick Coast.
289 Sunshine in Spring-time.
Lent by Samuel Bough, Esq., R.S.A.
18 *Moray Place, Edinburgh.*
1878 50 In Glen Arnan.
80 Sunshine in Springtime: Lane Scene near Melrose.
258 The Passing Shower: Cockenzie.
287 Trout Stream in the West Highlands.
309 Springtime at Dingleton.
Lent by Thomas Paterson, Esq., Hamilton.
640 By the Burnside, Inverarnan.
1879 66 Cliffs on the Berwick Coast.
Lent by Rev. Thomas Dykes, D.D., Ayr.
227 Catch-a-Penny: Berwickshire.
273 Bark-peeling.
274 The Old Pirn Mill, on the Finglas.
343 A Still Summer Day in the Highlands.
491 Sunshine and Shower on Strone Armailte.
1880 193 Sunshine and Rain on Benvoirlich.
259 Midsummer in the Strath-dubh-Uisge,

Fraser, Alexander—*continued*

301 Meal-Mor-Nan, Lag: Doubtful Weather.
493 Ben-y-Glas Ferry: Midsummer.
1880 81 Loch Achray.
85 On Holmwood Common, Surrey. Lent by Thomas Chapman, Esq.
98 Interior, with Figures. Lent by Patrick Allan Fraser, Esq., H.R.S.A.
240 Interior, with Figure. Lent by Patrick Allan Fraser, Esq., H.R.S.A.
249 Inverlochy Castle. Lent by William Christie, Esq.
313 The Moment of Victory. Lent by James T. Hay, Esq.
1881 55 The Grass in Bloom in Glen Falloch. Lent by James Law, Esq., Edinburgh.
183 A September Morning.
250 The Falloch in Summer-time.
299 In the Forest in July: Carting Timber.
340 December Sunshine in Holyrood: Prince Charlie's Bed in '45.
516 Rain in the Hay Season.
1882 25 Rowallan. Lent by John Inglis, Jun., Esq., Glasgow.
217 Fenwick Kirk.
293 Dunoon, from Skelmorlie.
308 Old White Horse Inn.
396 The Bass, from North Berwick. Lent by James M'Kelvie, Esq.
444 Arran, from Skelmorlie.
1883 212 Sunshine on the Shores of Loch Lomond.
222 Sunday Morning.
235 In the Harvest-field.
237 A Stormy Day at North Berwick.
254 In the Heart of the Trossachs.
340 Morning at Canty Bay.
503 Whitekirk.
1884 215 Canty Bay and the Bass. (Kelvingrove Art Gallery, Glasgow. 'Bass Rock from Canty Bay' [? same]. Adam Teacher Bequest, 1898.)
229 Old Bridge on the Arnan, Glen Falloch.
333 Study of Still Life: Green Beans, etc.
386 Still Waters and Reflections.
462 Queen Mary's Room, Holyrood.
1885 112 Arthur's Seat and the Pentlands, from near Gosford.
155 Old House near Edinburgh.
215 Dumbiedykes.
250 Remains of the Cross Church, Peebles.
253 Peffer Mill.
371 Gipsies.
486 Old Drying-House at Seton Mill.
1885 50 West Bow, Head of High Street: Morning of Hallow Fair.
164 Old White Horse Inn, Canongate.
186 Queen Mary's Bedroom, Holyrood.
204 The Letter: Interior at Barncluith.
208 Highland Cottage.
214 The Advocate's Close, recently demolished.
230 Rabbits Feeding.
245 Old House at Croft-an-Righ.
273 South Door, Roslin Chapel.
281 The Student: Sketch for Picture.
349 Interior of Crofter's Cottage.
1886 58 'How pleasant the banks of the clear winding Devon.'
118 The Vicar's Bridge, on the Devon.
179 Benarty, from Lochleven.
259 In Spring-time, near Port Seton.
335 In Queen Mary's Room, Holyrood.
345 In the Grounds of Kinross House.
404 Still Life: a Study of Colour.

16 *Eskside, Musselburgh.*

1887 256 Pinkie House, Musselburgh.
795 The Farm of Niddrie Mill.
840 Arthur's Seat, from Morrison's Haven.
850 The Town Hall, Musselburgh. Date 1299.
1887 242 In the Cottage Garden.
256 Sketch of Kilchurn Castle.
258 On the Avon, near Hamilton.
343 Interior of a Highland Cottage.
344 Bothwell Church.
371 Early Summer in the Woods.
1888 31 Sunset: a Sketch.
173 The Old Inn at Tranent.
178 Autumn Flowers.
375 Prestonpans Kirk.
863 Washing-Day.
865 In the Woods in June.

933 Ricking Hay: Craigmillar Castle and the Pentlands.
Lent by J. C. Bell, Esq., Broughty Ferry.
1889 58 Langdale, from Windermere.
112 In the Garden.
130 The Lamp of the Lothians: Haddington.
304 The Swing on the Shore.
306 Lochin-y-Gair.
377 The Remains of Lindisfarne Abbey.
485 At Rest on the Sands.
1890 385 A Sunny Afternoon by the Seaside.
729 Newhaven Pier: Study in Colour for a Picture.
1891 111 The Fisher-Girl's Boat.
1891-2 228 Early Summer, when the Grass is Green.
286 Running with the Tide: Supper-time.
432 By the Eskside.
436 Morning on the Dart.
447 Kilchrennan Bridge, Loch Awe Side.
1893 38 The Shepherd's Shielin': a Sketch for a Picture.
301 Cottage by the Wayside.
1894 440 Spring-time on the Esk.
464 In the Upper Valley of the Tweed.
501 The Empty Chair.
503 Norham Castle, on the Tweed.
1895 602 Welsh Landscape: Snowdon, from near Capel Curig.
1897 586 Old Kiln on the Adleston Water.
1899 644 Tibbie at her Parritch: Florence.
688 Bit of Palin'.
1900 153 Eashing Bridge.
Lent by James Lindsay, Esq., Edinburgh.
162 A Glade in Cadzow Forest.
Lent by James Wilson, Esq., Edinburgh.
186 Cadzow Forest: Spring-time.
Lent by John Ramsay, Esq., Tayport.
288 Landscape, with Sheep.
Lent by Joseph Agnew, Esq., Glasgow.
299 Lanercost Abbey.
Lent by Joseph Agnew, Esq., Glasgow.
391 A Gipsy Encampment.
Lent by John Ramsay, Esq., Tayport.
392 Kilchurn Castle, Loch Awe.
Lent by John Ramsay, Esq., Tayport.
393 Amongst the Surrey Hills.
Lent by Joseph Agnew, Esq., Glasgow.
402 Kilmun.
Lent by John Ramsay, Esq., Tayport.
403 Cadzow: Wood-barking.
Lent by James Cooper, Esq., Glasgow.

FRASER, Patrick Allan — Painter

Born 1813. Died 1890.

Hon. Member 1871.

Patrick Allan Fraser bequeathed his house, Hospitalfield, Arbroath, and the art collection therein, for the purpose of a School of Art. In this Allan Fraser Art College male students of ability who intend to follow art as a profession receive tuition and are lodged and boarded free of charge. The picture galleries are open on the afternoons of certain days in July and August. Admission is by ticket obtainable in Arbroath.

* In Hospitalfield Collection.

Arbroath.
1852 398 Oliver Cromwell closeted with the Spy.*

Hospitalfield, Arbroath.
1856 28 Portraits.
274 W. Calder Marshall, Esq., R.A.*
1857 34 A Portrait.
1859 168 The Rev. Patrick Bell, Carmyllie.*
175 Highland Burn.
1863 71 Sketch from Nature.
1865 286 John Phillip, Esq., R.A.*
505 In Church.
574 At Spindle Rock, Auchmithie, Forfarshire.*
1866 387 Portrait of a Dog.*
851 Andrew Jervis, Esq.*
1867 378 Charles Trotter, Esq., of Woodhill.
601 George Webster Wannan, Esq.
758 Portrait of a Bride.
1868 405 Interior of St. Mary's Church, Arbroath.*
470 A Game Watcher.
1869 167 John Hutchison, R.S.A.
476 Portraits.
1870 310 Robert Milne, Esq., Arbroath.
676 W. Calder Marshall, R.A., H.R.S.A.

Fraser, Patrick Allan—*continued*

1871 186 James C. Constable, Esq., of Calley.
395 Idleness.* (Same as **1880,** No. 73. This picture is said to have secured the artist's election as Hon. Member.)
1872 187 Precognoscing: 'I canna tell you ony mair about it.'*
475 A Struggle between Love and Duty.
1873 491 'This is my Doggie.'*
1876 183 A. Hay Miln, Esq., of Woodhill.
1878 96 Listen.*
725 Affection.* (Roman Costume.)
1879 661 Monk Architects.*
1880 73 An Idle Housemaid.* (Same as 1871, No. 395.)
Lent by the Artist.
513 At the Fireside.* ('Mrs. Allan Fraser at Fireside.') c. 1871.
Lent by the Artist.

FRAZER, William Miller **Painter**

Born 1864.

Associate 1909.

Rock House, Bridgend, Perth.

1884 644 Near Colinton.
816 On Tents Muir, Fife.
1885 136 The Frozen Pool.
213 A Tay Marsh.
257 A Woodland Stream.
1886 216 A Sunny Day at Muirton, Blairgowrie.
349 The Lake-Side in December.
437 Among the Wild Flowers.
727 A Tay Backwater: The Tide amongst the Reeds.
1046 Sketch: On the Moor.
1887 114 The Glow before Decay.
331 The Village Road: September Sunshine.
445 Loch Long: Autumn.
654 The Young Skipper.
1888 87 The Swan's Nest.
128 Autumn's Parting Smile.
239 'Chaff.'
514 Whins in Bloom.
615 Looking out for the Boats.
1889 245 The Month of November.
409 Badenoch.
623 The Tyne, near Prestonkirk.
723 The Knowe Mill, East Lothian.

1 *Marshall Place, Perth.*

1890 48 The Last of the Leaves.
83 Whins in Bloom.
290 'When the Kye comes Hame.'
351 Early Spring.

38 *York Place, Edinburgh.*

1891 79 In Rothiemurchus.
83 Loch Gamhuinn.
137 Santa Maria della Salute, Venice.
155 The Lakeside in December.
1891-2 15 'When the Yellow Leaves are falling.'
173 Early Spring-time in Glenearn.

Bridge of Earn.

1893 74 The Village Well.
199 November Woodland.
272 Whispering Reeds.
1894 118 Sketch near Paris.
124 The Waning Woods of Dron.
150 Early Spring-time: Balmanno.
172 In January.

1 *Nelson Street, Perth.*

1895 23 Methven Moss.
118 After Rain: Glencarse.
222 Through the Den of Dron.
1896 24 The Grey of the Morning.
178 The Muirton, Blairgowrie.
299 The Falls of Tummel.
389 The College Kirk, St. Andrews.
1897 135 Sketch at Dort, Holland.
162 Sketch on the Ramée, Brittany.
334 Balmanno, Perthshire.
Lent by James M'Ewen, Esq., Perth.

72 *Northumberland Street, Edinburgh.*

1898 212 April at Scone.
354 Evening Shadows: East Linton.
453 The Golden Glade.
1899 18 The Gloamin' Hour.
186 Late October: East Lothian.
272 Prestonkirk.
370 Sunshine and Shadow.
1900 111 Ceres.
152 Late Autumn: Lindores. (New Zealand Academy of Fine Arts, Wellington. Bought.)
202 Shadows of Evening.
308 The Mill Pool.
1901 21 Sketch at Sundown.

169 Evening Shadows: Craigrothie.
218 A Haunt of the Heron.
399 The Last of October.
1902 26 Moorland Sketch.
75 Ceres Mill, Fifeshire.
128 At Close of Day.
360 The Reeds by the River.

6 *Abercromby Place, Edinburgh.*
1903 224 The Vale of Atholl.
241 A Tayside Port.
477 'Tween Gloamin' and Mirk.
1904 174 The Shadowed Valley.
500 Whispering Reeds.
528 A Tayside Marsh.
1905 160 The Fifeshire Eden.
243 Lingering Light.
1906 122 The Hayfield at Sundown.
137 Ceres Mill.
1907 184 The Fringe of the River.
217 The Birchwood of Tentsmuir.
511 Evening: Craigrothie.
1908 143 Last of the Light.
335 The Wind in the Reeds.
374 A Norfolk Haven.
1909 212 St. Ives, on the Ouse.
477 The Stillness of October.
490 In Cambridgeshire.
1910 149 Eventide: East Linton. (Neue Pinakothek, Munich. Bought.)
318 The Loch of Lindores.
1911 77 Newburgh-on-Tay.
206 A Ferry in the Fens.
248 Tayside Reeds and Rushes.
1912 10 Evening: East Linton.
61 The White Crest, Ben Lawers.
85 Twilight Lingers.
1913 5 A Haunt of the Heron.
64 A Hazy Morning in the Fens. (Sandeman Public Library, Perth. Presented to the City of Perth by Sir Thomas R. Dewar, London.)
283 Flowing to Loch Tay.
1914 117 Blakeney, from the Salt Marshes.
176 A Norfolk Village.
270 Springtime in East Lothian.
1915 88 Counting the Flock: On a Norfolk Saltmarsh.
131 Peace.
320 In Fenland.
1916 146 The Rustling Reeds.
314 Sunshine: On the Tyne.
371 A Flood in the Fens.

GAMLEY, Henry Snell — Sculptor

Born 1866.

Associate 1908.

36 *Comely Bank Place, Edinburgh; Studio, Canaan Lane.*
1903 213 Plaster Medallion: Granny.
391 Bronze Medallion: the late John Macmillan, Esq.
393* Statuette: the late John Macmillan, Esq.

7 *Hope Street Lane, Edinburgh.*
1904 339 Bust of the late Major M'Caig, Oban.
403 'Her head in reverence bent, "Thy will be done."': Head in Bronze.
1905 214 C. A. Cooper, Esq., LL.D., of the 'Scotsman': Bust in Marble.
1906 176 Medallion, Bronze: Bailie Clark, Chairman Edinburgh Parish Council.
237 Portrait Bust: 'Albert.'
300 Group: 'His First Wave.'
1907 202 The Whisper: Group in Plaster.
298 Bust in Plaster: Master Colin Clark.
366 Alastair.
Lent by Francis C. Inglis, Esq.
1908 214 Head in Marble: Innocence.
303 William Simpson, Esq., Edinburgh, Leader of E.H.R. and S. Society.
382 Portrait in Plaster: 'Gerty.'
Lent by Robert Bremner, Esq.
1909 180 Portrait Bust: 'Irvine.'
279 Portrait Bust: Dr. John Ker.
332 A Message to the Sea.
1910 193 Portrait Bust: W. Grant Stevenson, R.S.A.
265 Portrait Bust: Dr. A. Davidson Arnott.
269 Portrait Bust: Caroline.
1911 626 Portrait Bust: Fiddes Watt, Esq., A.R.S.A.
641 Child's Head, Bronze: Charles Euan Chalmers Guthrie.
Lent by Lord Guthrie.

Gamley, Henry Snell—*continued*

643 Portrait Bust, Bronze: Mr. David Scott, Librarian, Peterhead.
Lent by the Peterhead Public Library.
1912 634 George Murray, Esq.
636 W. Matthews Gilbert, Esq.
638 Bailie Wallace, Tain. Executed in bronze for the old Church of St. Duthus, Tain.
1913 664 David Alison, Esq.
703 Miss Sarah Jamieson Barclay: Bust in Bronze.
Lent by Miss S. J. Barclay, Montrose.
711 Jean Marjorie Guthrie Priestman.
Lent by Lord Guthrie.
1914 71 The late Andrew Usher, Esq.: Bust in Bronze. Erected in Usher Hall, Edinburgh.
82 J. Forbes Smith, Esq.
573 Usher Hall: Medallions and Decorative Panels.
1915 22 Model for Memorial to General David Stewart, of Garth, Historian. To be erected at his birthplace, Glenlyon.
45 Medallion of the late Alex. Taylor-Innes, LL.D. Tablet with the Bronze Medallion erected in St. Duthus Church, Tain.
Lent by Charles Guthrie, Esq., W.S.
52 John Boyd Dunlop, Esq., Inventor of Dunlop Tyre.
1916 69 William Murdoch, Inventor of Lighting by Gas: Model for Bronze Medallion erected at his birthplace, Bello Mill, Lugar, Ayrshire.
79 R. D. Clark, Esq., M.A.: Model for Marble Bust placed in Maritzburg College, South Africa.
83 Portrait Bust: Marble.
Lent by the Hon. Lord Salvesen.

GAVIN, Robert **Painter**

Born 1827. Died 1883.

Associate 1854. Academician 1879.

11 *James's Place, Leith Links.*
1846 28 Portrait.
1847 134 Naomi and Ruth.
1849 204 Portrait.
342 Portrait.
12 *James's Place, Leith Links.*
1850 263 Portrait.
366 Celia and Rosalind.
1851 85 Fidelia and her Father.
185 Bo-Peep.
270 Filial Piety.
1852 173 The Rev. Dr. Stevenson, of South Leith.
315 The Braw Wooer.
15 *Gayfield Square, Edinburgh.*
1853 69 Study.
203 Hurrah!
210 Patrick Dall, Esq., R.N.
364 Girl and Butterfly.
Lent by Charles Hargitt, Esq.
455 Lady Ashton and Alsie Gourlay.
1854 212 Portraits.
217 The Sisters.
Lent by John Miller, Esq., Liverpool.
386 The Reaper.
Lent by Charles Hargitt, Esq.
427 Portrait of a Gentleman.
478 Peasant Girl.
Lent by W. Wilson, Esq., of Banknock.
1855 102 Master James Colquhoun, Ross-dhu.
207 Going to School.
Lent by Charles Hargitt, Esq.
235 The Letter.
Lent by Charles Hargitt, Esq.
339 Finished Sketch of Phœbe Mayflower.
457 'She stood
In pure simplicity of humblest life.'
463 Children of Richard Millar, Esq.
491 Portrait of a Lady.
1856 86 The Bathing Pool.
223 The Weary Gleaners: Finished Sketch.
Lent by Charles Hargitt, Esq.
311 Lucy Ashton: Finished Sketch.
333 Harvest.
Lent by William Summerby, Esq., Grantham.
34 *Gayfield Square, Edinburgh.*
1857 241 'Phœbe Mayflower.'
Lent by Ralph Brocklebank, Esq., Liverpool.
1858 110 Crossing the Stream.
202 Molly.

412 Children in the Wood.
431 Cottage Girl.
1859 169 The Orphans.
25 *Haddington Place, Edinburgh, and 2 Laverock Bank, Trinity.*
1860 205 Thread the Needle.
340 The Stile.
10 *North St. Andrew Street, Edinburgh, and 2 Laverock Bank, Trinity.*
1861 140 Under the Hazel Tree.
170 Amy Robsart and Lord Hunsdon.
324 Feckless Fanny.
342 A Study.
422 Peasant Girl.
1862 1 The Ballad-Seller.
57 Cupid.
171 Portrait.
638 Portrait.
801 Portrait.
38 *Dublin Street, Edinburgh.*
1863 593 The Gleaner.
605 Study.
25 *Sheriff Brae, Leith.*
1863 97 Ballad Seller.
107 Portrait.
11 *Bonnington Place, Trinity.*
1864 455 Peasant Girl.
11 *Shelbourne Bank, Newhaven Road, Edinburgh.*
1865 12 Sketch.
357 A Village Well.
405 The Harvest Field.
524 Play.
696 The Bird's Nest.
836 A Sketch.
1866 541 Ruth.
572 Christabel.
651 Phœbe Mayflower and Joceline Joliffe.
720 The Highland Betrothal.
1867 265 'Some pleasing page shall charm away the hour.'
Lent by James T. Low, Esq., Monifieth.
278 The Knitter.
Lent by David Corsar, Esq., Arbroath.
510 The Herd Lassie.
699 The Bathing Pool.
Lent by Alexander Henderson, Esq., Dundee.
826 'Her labours sweetened by the hay-field's breath.'
Lent by James S. Low, Esq., Monifieth.
840 Going to School.
Lent by Wm. Ritchie, Esq., Dundee.
1 *London Street, Edinburgh.*
1868 658 'There sat a fair Corinthian maid.'
713 Portrait.
15 *Brandon Street, Edinburgh.*
1870 349 Late Slave Man: Study at New Orleans.
533 Late Slave Woman: Study at New Orleans.
681 Late Slave Girl: Study at New Orleans.
1871 23 Mulatto Flower-Girl.
38 Mulatto Slave.
101 Toilet.
166 Negro Beggars.
185 Mulatto Child.
318 Study of a Quadroon.
392 Study: American Lady.
Lent by James Carnegie, Esq
1872 63 Spanish Mulatto Child: Study.
65 Mulatto Nurse-Maid.
192 Study of a Mulatto Girl.
261 The Half-Sisters, or Mistress and Slave: Finished Sketch.
267 Master and Slave.
405 Mulatto Girl.
436 The Quadroon Girl.
460 Portrait of a 'Lady of Colour,' whom 'Nob'dy nebber could put upon.'
1873 480 'O carry me back to Old Virginie.'
Hotel de France, Tangier, Morocco.
1874 55 Study of a Jew.
158 Study.
258 Head of Moorish Girl.
269 Moorish Girl.
295 Horse-Shoeing: Tangier.
341 Girl playing on a Tom-tom.
354 Moorish Lady.
551 Moorish Girl of Tetuan.
1875 158 Othello and Desdemona.
190 Moorish Women at a Well.
593 Naaman the Leper and the little Jewish Maid.
1876 341 The Orange Vendor: Tangier.
491 Fountain in the Gardens of the Alcazar, Seville: Time of the Moors.

Gavin, Robert—*continued*

1877 88 Moorish Girl at the Fountain.
Lent by Thomas Nelson, Esq.
198 Shylock and Jessica.
Lent by William Croall, Esq., Edinburgh.
292 A Good Shepherd.
Lent by William Croall, Esq.
1878 56 The Fondah.
174 Children of the Sun.
292 Hunted Down.

Cherry Bank, Newhaven Road, Edinburgh.

1879 93 The Moorish Garden.
268 Rebekah giving Water to Abraham's Camels.
427 Prayer in the Desert.
465 The Prisoner.
729 Interior of Coffee House, Tetuan.
1880 44 The Water-Carriers.
Lent by William Croall, Esq., Edinburgh.
128 Prodigal Son.
261 The Moorish Maiden's First Love. (Diploma Work. R.S.A. Collection.)
Lent by the Royal Scottish Academy.
315 Pilgrims to Mecca.
320 Mosque Fountain.
471 Moorish Scribe.
482 Walls of Shiela.
1880 49 The Prisoner.
Lent by the Artist.
301 Shylock and Jessica.
Lent by William Croall, Esq.
1881 19 Study for Picture of Prodigal Son.
244 Moorish Girl.
326 Marriage Procession in Morocco.
428 Moorish Woman: Study.
503 Old Mill, Arran: Landscape Study.
1882 191 Moorish Slave Girl: a Study.
193 The Holy Well, Rabat.
202 Study.
290 Spanish Study.
295 Moorish Dancing-Girl.
Lent by J. M. Keiller, Esq., Dundee.
343 The Flower Mission.
717 The Moorish Shepherd Girl.
Lent by William Henderson, Esq., Dundee.

GEIKIE, Walter Painter and Etcher

Born 1795. Died 1837.
Associate 1831. Academician 1834.

EDINBURGH EXHIBITION SOCIETY.

25 *Nicholson Street, Edinburgh.*

1815 25 The Disobedient Prophet.
64 A Country Club.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

10 *Nicholson Street, Edinburgh.*

1821 43 Cattle Piece.
44 Cottage Scene.
54 Itinerant Fiddler.
93 Studies from Nature.
97 Studies from Nature.
1822 22 Interior: Old Woman Reading.
28 The Grass-Market, Edinburgh.
57 Mending a Stocking.
77 Study from Nature.
1824 3 Scene at Colinton.
9 Selling Fruit.
22 Cobbler's Stall.
53 View at Woolmet, with Figures.
98 A Study from Nature.
105 Breakfast Hour.
125 A Cowgate Scene.
137 Selling Herrings.
1825 6 The Fishwife: 'They're loupin' livin', my hinny.'
14 Children Roasting Potatoes.
108 The Heavy Breakfast.
119 Scene at a Cobbler's Door: 'They're a gude article, tops and sole.'
125 Old Woman.
1826 66 Criggens, near Callander.
152 Scene in the West Highlands.
1827 59 Scene near Cockpen, with Cattle.
60 River Scene, with Cattle.
73 Fisher-row Harbour, from the East.
84 Dunstaffnage Castle, with Figures.
125 Loch Lomond.
128 View near Oban, with Cattle.
1828 143 Study from Nature.
180 View of Inchgarvie, with Cattle.

231 Frame, containing:
1. John Knox's House, High Street.
2. Regent Murray's House, Canongate.
3. Jolly Beggars, the Poet's Last Day.
249 Sketch from Nature in Black Chalk.
252 Sketch from Nature in Black Chalk.

SCOTTISH ACADEMY.

10 *Nicholson Street, Edinburgh.*
1827 5 Dunnolly Castle, with Cattle.
25 Lochgilp, with Figures and Cattle.
228 Tantallon Castle, with Cattle.
250 Fork'd-ford Bridge, near Duddingston.
262 The High Street, from the Netherbow.
1828 11 Boon Companions.
31 Returning from Dalkeith Fair.
37 An Old Woman Reading.
84 Scene in the Grassmarket.
93 Reading the News.
99 Study from Nature.
114 Playing at Cards.
129 A Fisherman's Cottage.
282 A Frame containing Four Drawings:
1. A Preaching in the Highlands.
2. Head of the West Bow.
3. Fast-Day: Morning.
4. Fast-Day: Evening.
286 Scene at the West Bow.
287 A Frame containing Six Drawings.
1829 50 The Knife Grinder.
61 Beach Scene.
111 Landscape, with Cattle.
154 Dunstanborough Castle, with Figures.
241 Selling Fish.
1830 91 Stinchar Castle.
261 Cattle Scene.
363 Sketches: Etchings.
371 Sketches: Etchings.
1831 39 Scene near Leith.
43 Cattle Scene.
68 Domestic Scene.
107 Horses Airing.
163 Scene near Prestonpans.
192 Head of the Cowgate on Wednesday.
219 The Awkward Rider.
244 An Old Woman Knitting.
266 Cottage Scene.
281 Scene in Glen-Dochart.
341 Sketch.
349 Sketch.
1832 49 Scene near Balquhidder.
95 Itinerant Bagpiper.
140 An Unco Heeze.
218 Scene near Coltbridge.
231 Seafield Tower, with Cattle.
1833 20 An Old Beggar.
98 Crichton Castle, with Cattle.
215 Playing at Marbles.
1834 8 Greenan Castle.
16 Castle Scene.
58 An Old Couple.
93 Playing at Draughts.
100 Musical Cobbler.
127 The Bird and his Tutor.
230 Reading *Chambers' Journal.*
238 Watering Place.

Drummond Street, Edinburgh.
1835 26 The Fisherman's Return.
58 Cattle Scene.
127 Study from Nature.
138 The Forgotten Address.
209 Study from Nature.

George Street, Edinburgh.
1836 61 River Esk, near Newbattle, with Cattle.
71 View near Erskine Ferry, with Cattle.
184 Scene near Woolmet, with Cattle.
240 Dunstaffnage Castle, from the South.
1837 8 Breakfast Hour.
105 Loch Tay.
145 The Breakfast Hour.
165 Scene near Killin.
196 The Mote in the Eye.
274 View in Balquhidder.

ROYAL SCOTTISH ACADEMY.

1839 194 Loch Ard, with Cattle.
248 Loch Etive, with Cattle.
1863 253 The Grassmarket, Edinburgh.
Lent by the Earl of Hopetoun.
1880 258 Thimbleriggers.
Lent by Dr. Gillespie.
463 The Piper.
Lent by Dr. Sidey.

GIBB, Robert **Painter**

Born 1801. Died 1837.

Foundation Associate 1826.

One of the nine artists who withdrew after the first meeting.

Re-elected Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1822 56 View on the Tay, near Dundee.
76 Fishing Boats.
23 *Horse Wynd, Edinburgh.*
1824 44 View of Morrison's Haven, Aberlady Bay.
92 The Dinner Hour.
5 *High Terrace, Edinburgh.*
1825 29 The Young Rat-catcher.
32 Joppa Salt-Pans.
37 Landscape Composition.
38 Sea View.
51 View of the Bass Rock.
148 The Laundress.
153 The Larder.
1826 19 View on the Esk at Rosslyn.
20 Hivot's Water Mill at Stonehouse. Lent by Lord Gray.
79 Lime Kiln, with Cattle and Figures.
95 An Old Woman Spinning.
96 An Old Soldier.
101 Craigmillar Castle, from Dalkeith Road.
102 Landscape, with Cattle.
132 Edinburgh, from the Lime Quarry.
133 Landscape, with Cattle: Sunset.
138 Landscape.
1827 44 The Gallery in Kinfauns Castle.
53 Coast Scene, with Fishing Boats.
61 Edinburgh Castle, from the South-west.
67 Rumbling Bridge, Perthshire.
121 Landscape from Nature.
141 Quay of Stirling: Sunrise.
11 *High Terrace, Edinburgh.*
1828 10 View near Edinburgh.
14 Cottage near Edinburgh.
22 Melton Mowbray.
32 Landscape Composition.
55 View near Forfar.
57 Cottage Scene.
71 Landscape: Morning Study.
74 Landscape, with Cattle: Autumn.
80 Road Scene, Dumbartonshire.
81 Road Scene, Dumbartonshire: Ben Lomond in the distance.
97 View near the Bridge of Earn, Perthshire.
107 Wemyss Castle. Lent by Walter James Little Gilmour, Esq., Craigmillar.
114 View on the Forth: Evening.
124 View on the Forth: Evening.
230 Picturesque Figures.
248 Lime Quarry: a Sketch near Libberton.
Shanks' Lodgings, 9 Greenside Place, Edinburgh.
1829 14 Cottage Scene, with Cattle: Sunset.
21 Cottage Scene on the Tay.
24 Barncluith, on the Avon.
29 On the Coast of Fifeshire.
36 River Scene, with Boats.
56 Road Scene: Rain passing off in Autumn.
74 View on the Forth.
92 Landscape: Moonlight.
106 Arrival of Fishing Boats on the Beach at Dysart.
111 Cottage Scene, with Cattle: Perthshire.
132 Cottage Scene: Perthshire.
181 View of Perth. (Sandeman Public Library, Perth. Presented 1845 by A. Pitcairn to Literary and Antiquarian Society, and in 1914 by Society, with building, books, and other pictures, to City of Perth.)
Drawing Institution, Edinburgh.
1830 139 Views on the Water of Leith.

SCOTTISH ACADEMY.

Ramsay's Lodgings, 9 Greenside Place, Edinburgh.
1830 13 Lake Conniston, Westmoreland.
58 Carnwath Muir: a Stormy Effect.
83 Cottage Scene near Dundee.
108 Water Mill.

113 Ruined Palace of Linlithgow, from the North-east.
144 Landscape, with Cattle: Evening.
346 Sketch from Nature, in Water-colours, near Edinburgh.
358 Sketch, in Water-colour, at Aberdour.

Watson's Lodgings, 3 Howe Street, Edinburgh.

1831 76 Water-Mill at Corra Linn.
77 Landscape, with Cattle: After Rain.
153 View near the Rumbling Bridge: Evening.
262 Landscape: Evening.
1831 18 Borthwick Castle. (Exhibited as Diploma Work, owned by Scottish Academy. Now in R.S.A. Diploma Collection.)

3 *Hope Street, Edinburgh.*

1832 3 Dunse Castle.
76 Ferry-point, Windermere.
126 View on the Forth: Inchcolm in the distance.
190 Heath Scene, with Cattle.
236 Landscape, with Cattle Watering.
247 Windermere Lake.
289 The Portrait: a Study.
293 Part of the Ruins of Bothwell Castle: in Chalk.
294 Interior of Bothwell Castle: Water Colours.
296 Elery, Lake Windermere.
300 Rocks at Dunbar.

Frederick Street, Edinburgh.

1833 33 Lochlubnaig, from the South.
58 Stirling Castle, from the South-east.
100 Stirling Castle, from the South-west.
123 The Water of Leith.
149 The Village of Callander, with Loch Venacher and Ben Ledi in the distance.
246 The Bass Rock: Water-colour.
284 Roslin Castle, from the North-east.
285 Hawthornden, from the West.
296 Drawing in Chalks: Part of the Ruins of Bothwell Castle.
297 Drawing in Chalks: Water-Mill.
1834 189 Between the Two Bridges of Cramond.
256 Doune Castle, from the West.
312 Rocks on Coast near Eyemouth.
313 Dunbar Castle Ruins, from the South-east.
318 Dunbar Castle Ruins, from the West.
319 The Bass Rock, from the East.
323 Dunbar Castle Ruins.
324 A Cottage Scene, near Uddingston.

ROYAL SCOTTISH ACADEMY.

1863 62 The Shower and the Rainbow.
Lent by the Solicitor-General.
200 Troutbeck, Windermere.
Lent by Robert White, Esq.
292 Hawthornden.
Lent by M. N. M. Hume, Esq.
325 On the Water of Leith.
Lent by John Lessels, Esq.
344 View on the Esk.
Lent by John Lessels, Esq.
348* In the Park, Dunse Castle.
Lent by John Lessels, Esq.
1880 164 River Scene, with Fisherman.
Lent by Mrs. Shaw.
344 Barncleugh.
Lent by J. H. A. Macdonald, Esq., Edinburgh.
1887 702 Grasmere Church.
Lent by Sir William Fettes Douglas, P.R.S.A.

GIBB, Robert — Painter

Born 1845.

Associate 1878. Academician 1882.

Limner to His Majesty for Scotland 1908-

4 *St. Bernard's Row, Edinburgh.*

1867 868 Head of Glen-Lester, Arran.
1868 176 W. Gibb.
440 On the Garry, Killiecrankie.
1869 190 Weary.
307 The Path by the Beeches.
1870 256 Rev. Andrew Morton.
747 Children gathering Wild Flowers.
757 Love after Labour.
1871 28 The Wren's Nest.
119 Little Nell and her Grandfather.
543 The Pet Lamb.

Gibb, Robert—*continued*

22 Scotland Street, Edinburgh.

1872 561 Visit of William, Lord Russell's Family, before his Execution, 1683.

1873 4 Nydia, the Blind Flower Girl.

379 The Death of Marmion.

1874 103 Columba in Sight of Iona.

1875 103 Margaret of Anjou and the Outlaw.

467 Elaine.

18 Picardy Place, Edinburgh.

1876 501 Charles Murray Barstow, Esq. (Chartered Accountants' Hall, Edinburgh.)

646 Death of St. Columba.
Lent by Archibald Ramsden, Esq., Leeds.

1877 98 Henry Churton, Esq., M.D., Coroner for Cheshire.

106 Mrs. H. Churton.

328 Primroses.
Lent by Alexander Rintoul, Esq.

606 The Bridge of Sighs.
Lent by Alexander Rintoul, Esq.

1878 17 The late Rev. John Park, D.D., St. Andrews.

43 Comrades.

1879 45 The late John S. Shiels, Esq.

443 The Retreat from Moscow, 1812.

481 The late George Vallance, Esq.

15 Shandwick Place, Edinburgh.

1880 48 Portrait.

305 The late Lord Provost Law.

1880 48 Elaine.
Lent by W. Brown Robertson, Esq., Dundee.

255 Visit of William, Lord Russell's Family, before his Execution, 1683.
Lent by J. Dick Peddie, Esq., R.S.A., M.P.

1881 97 'The Thin Red Line,' October 25, 1854.
Lent by Archibald Ramsden, Esq., Leeds.

205 Hide and Seek.
Lent by Archibald Ramsden, Esq., Leeds.

485 J. T. Caird, Esq., Greenock.

519 The late James Gibb, Esq.

710 The Lily of the Valley.
Lent by W. Bowman Macleod, Esq., Edinburgh.

1882 258 J. Knox Crawford, Esq., S.S.C. : Presentation Portrait.

448 A Lady.

1883 96 The Last Voyage.

329 The Sea King. (Diploma Work. R.S.A. Collection.)

479 The late Mrs. William Ferguson, of Kinmundy.

1884 219 The late Stewart M'Glashen, Esq.

360 The late Thomas Biggart, Esq., of Baidlandhill.

464 Schoolmates.

1885 267 Letters from Home.

270 Portrait.

415 Alexander Mitchell, Esq., Dalkeith.

1886 236 Archibald Ramsden, Esq., Leeds.

1887 28 Ex-Bailie James Millar, Stirling : Presentation Portrait.

364 George Bruce, Esq.

383 (Sir) H. M. Stanley, Esq.

417 Portrait Group.

1888 303 The late Robert Law, Esq., London.

1889 219 Alma : Advance of the 42nd Highlanders.
Lent by Archibald Ramsden, Esq., London.

246 Sir Arthur Halkett, of Pitfirrane, Bart.

1890 10 Robert Wight, Esq. : Presentation Portrait.

204 William Duncan, Esq., of Danevale : Presentation Portrait.

288 An Islay Lassie.

292 Rev. James Morison, D.D. : Presentation Portrait. (Congregational Church Hall, Glasgow.)

2 Bruntsfield Crescent, Edinburgh.

1891 35 Harry Young, Esq., of Cleish, Convener, Co. of Kinross : Presentation Portrait. (County Hall, Kinross.)

218 Rev. Robert Macdonald, D.D.

309 Rev. James Muir : Presentation Portrait.

446 Rev. John Morgan : Presentation Portrait.

1891-2 208 Peter Glendinning, Esq. : Presentation Portrait.

1893 22 Mrs. Webster, Arbroath.

93 The late Rev. George Smeaton, D.D. : Presentation Portrait. (United Free Church College, Edinburgh.)

192 Portrait : The Artist's Wife.
194 Portrait : The Artist's Father.
1894 182 Rev. Thomas Kennedy, D.D., Moderator, U.P. Synod : Presentation Portrait. (United Free Church College, Edinburgh.)
324 Miss Jean Robson.
1895 154 Rev. Joseph Parker, D.D. : Presentation Portrait. (City Temple Church Offices, London.)
1897 107 Samuel Lawrence, Esq., M.D., Montrose : Presentation Portrait.
313 The Hon. Sir Charles Farquhar Shand, LL.D.
1898 283 Ex-Provost Stocks, Kirkcaldy.
512 J. Shiress Will, Esq., Q.C. : Presentation Portrait. (County Buildings, Brechin.)
1900 94 Rev. Alexander Mair, D.D. : Presentation Portrait. (United Free Church Offices, Edinburgh.)
339 'Saving the Colours' : The Guards at Inkerman.
1901 334 Hugo Knoblauch, Esq.
1903 244 Hougomont, 1815.
1904 176 Robert Russell Simpson, Esq., W.S. : Presentation Portrait. (United Free Church College, Edinburgh.)
372 David MacGregor, Esq., Ex-Lord Provost, Perth : Presentation Portrait.
1905 164 Rev. John Robson, D.D.
1906 136 (Sir) David Paulin, Esq. : Presentation Portrait.
1909 206 'Dargai,' October 20, 1897.
Lent by the Executors of the late H. P. Leschallas, of Glenfinart.
1910 257 David Fowler Lowe, LL.D. : Presentation Portrait. (Heriot's Hospital, Edinburgh.)
1911 101 At the Sundial.
Lent by A. M. Carstairs, Esq., Glasgow.
260 Portrait of a Lady.
1912 64 Sir Francis Webster, Ashbrook, Arbroath : Presentation Portrait. (County Buildings, Arbroath.)
230 A Sheik's Tomb, Assouan.
Lent by W. W. Webster, Esq., Denley, Arbroath.
268 A Mosque : Assouan.
1913 83 The Red Cross.
235 Minna.
Lent by Hugo Knoblauch, Esq.
572 Ponte Vecchio, Florence.
1914 154 Mrs. A. M. Carstairs.
Lent by A. M. Carstairs, Esq., Glasgow.
372 Church and Monastery of St. Francis, from the Tescio, Assisi.
1915 68 A. M. Carstairs, Esq., C.A.
Lent by Mrs. A. M. Carstairs.
224 A Nile Pilot.
Lent by W. W. Webster, Esq., Arbroath.
229 Donkey Boy, Assouan.
Lent by W. W. Webster, Esq., Arbroath.
1916 102 Sir Francis Webster, Ashbrook, Arbroath.

GIBSON, Patrick — Painter

Born 1782 (?). Died 1829.

Foundation Academician 1826.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

1 *James' Street, Edinburgh.*
1808 18 Landscape : a Sketch.
43 View in Hyde Park.
62 Landscape : Composition.
65 View of Edinburgh.
92 Study from Nature.
99 View of Bothwell Castle.
103 View of Linlithgow Palace.
112 A Sketch.
113 Sketch from Nature.
114 Loch Lomond.
120 The Water of Leith.
143 The Old Church of Lanark.
1809 27 Interior of Melrose Abbey.
114 Cannon Mills.
150 The Sand Hill.
162 Dock Yard.
1810 17 In the Grounds of Eastwell Park.
164 View at Canonmills.
166 Landscape : Composition.
1 *North James Street, Edinburgh.*
1813 165 Landscape, Evening : Composition.

EDINBURGH EXHIBITION SOCIETY.

1814 1 Ruins : a Composition Landscape.
20 Composition : Landscape.

Gibson, Patrick—*continued*

86 Landscape : Composition.
1815 39 Composition : Evening.
45 Composition : Moonlight.
46 View near Millbank, Middlesex.
77 Landscape : Composition.
95 Castle Campbell.
105 Bothwell Castle.
1816 60 Landscape : Composition.
69 Forneth.
91 Moonlight : Composition.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

15 *Elder Street, Edinburgh.*
1821 8 Landscape : Composition.
9 Landscape : Composition.
32 Landscape : Composition.
39 Landscape : Composition.
178 Landscape : Composition.
1822 10 View on the Frith of Forth from Aberdour.
40 Landscape : Evening.
48 The Trossachs : Ben Venue in the distance.
51 Interior of Roslin Chapel.
59 The Frith of Forth, from Granton.
82 The Monument now erecting to the Memory of Burns at Alloway, from designs of Thos. Hamilton, Junr.
191 View between Callander and the Trossachs.
210 In the Grounds of Yester.
21 *Elder Street, Edinburgh.*
1824 17 On the Firth of Forth.

SCOTTISH ACADEMY.

Dollar.
1827 4 Interior of Roslin Chapel.
11 Landscape : Composition.
20 View on the Coast of Genoa.
276 Kelso Abbey, from the North-east.
277 At Brunstain, Portobello : Twilight.
278 View at Dollar.
1828 12 In the Glen of Castle Campbell.
73 View near Cape Colonna.
89 Interior of Canterbury Cathedral.
1829 178 Ruins in Magna Græca.

ROYAL SCOTTISH ACADEMY.

1863 173 Roslin Chapel.
Lent by David Laing, Esq.

GILES, James William **Painter**

Born 1801. Died 1870.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

Aberdeen.
1828 5 The Cross in the Coliseum.
12 The Temple of Clitumnus.
39 The Virgin, Child, and St. John.
Lent by William Gordon, Esq., Fyvie Castle.
112 Composition at Tivoli : Banditti Costume.
122 Italian Mother and Children.
158 Portrait of an Architect.
165 Killin.
Lent by A. Dalgarno, Esq., Aberdeen.
200 The Children of the Earl of Kintore.
207 Colonel Arthur Forbes, Old Aberdeen.
1829 7 Sketch : Moonlight.
19 Qualche Cosa per carita.
28 Sketch of Vesuvius, from the Bay.
32 Sea Piece : Composition.
53 Sketch : Vetturino, Sunset.
120 Study of a Dutch Boat.
139 Composition at Tivoli.
155 Snipe Shooting.
162 'Whisht Collie, that's the Laird.'
194 Tyrie Castle : Sunset.
236 Approach to Rome, with Nero's Tower.
240 Moonlight at Genoa.

SCOTTISH ACADEMY.

Bon Accord Street, Aberdeen.
1830 30 Keith Hall : Original Sketch of Picture painted for the Earl of Kintore.
53 A Phantassie Bull.
88 Solitude.
128 Study of Trees at Maryculter.
226 Portrait of a Gentleman.
236 Prospects of Booty.

259 Bo-Peep.
288 Sketch at Ancona.
296 A '45 Man on his Last Legs.
1831 101 William Gordon, Esq., of Fyvie.
155 Study from Nature.
159 In Vallombrosa, below the Convent.
211 The Arno, from Ponte alta Cairaja.
243 Loch-na-gar.
1831 20 The Weird Wife. (Exhibited as Diploma Work, owned by Scottish Academy. Now in R.S.A. Diploma Collection.)
1832 77 Puzyoli (Pozzuoli), from Baiæ.
81 Lago Averno.
83 Vaucluse, from Petrarch's Lane.
101 Lago Agnano.
129 Cottage at Albano.
130 Massena's Villa and Campagna di Romana.
1833 4 Pontine Marshes, near Torre dei tre Ponti.
14 Mount Soracte, from Civita Castellana.
136 Remains of the House of Ghight. Painted for the Earl of Aberdeen.
144 Church near Chalons-sur-Soane.
166 D. Hutcheon, Esq.
195 The Borghese Gardens and Mount Soracte.
202 Braes of Ghight. Painted for the Earl of Aberdeen.
231 On South Bank of Dee, near Aberdeen.
1835 18 The Findhorn in October.
29 Pliny's Villa, Lake of Como.
60 Sketch of a Falconer.
74 Sketch of a Fisherman.
115 Loch Doon, in the Grampians.
1836 97 Portrait of a Gentleman.
135 Morning on the Neapolitan Coast.
196 Scene in Marr Forest.
205 Bay of Cuma.
1837 187 The Avernine and Lucrine Lakes.
207 Sketch in the Highlands.
208 Lighthouse on the Girdle Ness.
210 Sketch in the South of France.
214 Study on the Dee, with Cattle.
1838 143 Cicero's Tomb, and Bay of Gaeta. Painted for the Dean of Faculty.
145 Formartin.

ROYAL SCOTTISH ACADEMY.

1839 41 A Study on the Lake of Nemi.
105 Temple of Vesta at Tivoli.
204 Inverach, from Callet.
239 Scene after a Battue.
268 Claudia's Aqueduct near Tivoli.
283 Charlie Reid, Gamekeeper at Drum.
Lent by A. F. Irvine, Esq., of Shivas.
315 The Plautian Tomb, and Ponte Lucano.
348 Study on the Dye, in the Grampians.
1840 32 'A Hart in the Highlands.'
93 Loch Laggan, looking towards Corry Airdes.
100 Loch Ericht: Ben Auler in the distance.
327 A Day's Fishing.
1841 58 A Sketch on the Dee.
165 A Study from Nature.
305 A Corry, from the Top of Loch Anfar.
307 A Sketch on the Don, near Fintray.
310 A Sketch near Loch Lydoch.
318 On the Divie, near Dumphail.
341 Something in the Wind.
368 A Highland Watering-place.
402 Drovers.
1842 17 A Poacher in the Sanctuary of Mar Forest.
Lent by the Right Hon. Lord Abercromby.
61 Loch-na-gar, looking up Glen Guelder.
88 'No Surrender.'
171 Rev. George Morrison, D.D., Banchory-Devinick. (University of Aberdeen Collection.)
190 John Ramsay, Esq., Aberdeen.
302 Red Deer Feeding.
426 La Zingara, Tivoli.
483 Study of Red Deer: Sunset.
491 Old Square Tower of Pitsligo Castle.
1843 86 'The curfew tolls the knell of parting day.'
95 Deer Startled.
132 'My heart's in the Highlands, a-chasing the deer.'
170 Cave Canem.
256 Spaniels, the property of J. A. Sandilands, Esq.
289 A Lowland Watering Place.
293 Sketch of Cattle.

Giles, James William—*continued*

303 Fréjus, on the Road to Cannes.
460 Study of Cattle.
1844 56 Roe Deer.
70 Glen Dee, in Mar Forest.
90 Glen Feshie.
137 A Royal Hart.
145 On the Garioch, Aberdeenshire.
233 Evening on the Findhorn.
431 The Angler's Enemy.
462 A Glen in the Grampians.
1845 97 On the Findhorn, Morayshire.
380 Roe Deer Disturbed.
386 Tivoli, uno Giorno di Festa.
389 Sabine Shepherds, with their Wolf Dogs: Mount Sorrache in distance.
410 Glen Quoich: Red Deer disturbed.
425 Stalking for a Quiet Shot.
426 Sketch of Cattle: Evening.
526 Studies of Roe Deer.
529 Sketch of Cattle: Morning.
1846 13 The Lago Velino.
46 Effects of the Rifle.
47 Deer Stalking.
48 Red Deer Reposing.
169 A Distant View of Fondi.
183 Scene above Kinloch Leven.
188 Loch and Ben Hope.
251 Smailholm Tower and Eildon Hills.
391 The Gun.
396 The Rod.
1847 144 A Dead Roe-buck.
236 Sketch of Red Deer.
325 The Amphitheatre of Cuma.
432 The Dunbuy Rock of Slaines.
1848 25 Something in the Wind.
197 Tug saving Passengers of the Clipper 'Newcastle,' February, 1844.
236 The Grampians, from Kincardine Lodge.
Lent by Francis Gordon, Esq., of Kincardine O'Neil.
499 Study on Loch Rinwood, Deeside.
520 Study from Nature: Deeside.
1849 7 Windsor Forest, near Bishopsgate.
181 Craigievar Castle.
216 Between Lochs Rannoch and Lydoch.
217 Ballachulish and Entrance to Glencoe.
238 A Wounded Stag at Glen Gelder.
1850 25 Sketch on the Gelder.
66 Roe Deer in their Summer Coats.
176 In Balmoral Deer Forest.
416 On the Gelder.
430 Evening.
432 Sketch of Cattle.
517 Loch in the Corrie of Loch-na-gar.
555 West End of Loch Muick.
1851 125 In the Highlands, near Aviemore.
129 Waiting for a Quiet Shot.
223 In the Deer Park, Haddo House.
273 The Rod.
285 The Rifle.
459 Corrie of Loch-na-gar.
543 'Whar Gadie rins.'
545 In Glen Quoich, Mar Forest, after a Gale.
1852 16 'The Rifle': Original Sketch.
56 John M'Hardy waiting till the Deer rise.
79 Aberdeen, from Drumthwacket.
Lent by Mr. Sheriff Gordon.
112 A Charge of Horning.
238 Original Sketch of 'The Rod.'
311 A Royal Hart and Hind.
323 Sunset after a Storm at Sea.
638 An Italian Shepherd, near Tivoli.
1853 11 Trees, Windsor Forest.
18 Campagna Romana, near Roma Vechia.
71 Deer on the Sky Line.
192 The Dhu Loch Muick.
209 My Daughter.
228 Playing a Fish: On the Findhorn.
380 Beeches, Windsor Forest.
449 The Hero Alarmed: Mar Forest.
1854 71 The Dunbuy Rock of Slains.
125 Sheep, with Ardbrock Castle.
148 Red Deer Reposing: Loch Brora.
247 Stag and Hind: a Corry of Ben-a-bourd.
270 A Solicitor-General.
283 Lochnagar: Original Sketch of Picture painted for the Queen.
Lent by George Moir, Esq.
302 Glendalough, with Round Tower and Seven Churches, Co. Wicklow.
349 Portrait of a Lady.
1855 243 The Forest Victor: Mar Forest.
259 'Ipse Pinxit.'
265 'O go, Lassie, go, to the Braes o' Balquhidder.'

320 Sea and River Trout: The Ythan.
331 Summer in the Highlands.
332 Salvator: Sketching near Salerno.
437 A Letter from the East.
519 Autumn on the Findhorn, Morayshire.
595 A Haunt of the Heron: On a Tributary of the Dee.

1856 157 Remains of the Old Castle of Balquhain, Aberdeenshire.
159 Red Deer coming on the Sky Line.
202 Returning from Deer-Stalking.
360 Remains of the Old Castle of Tolquhon, Aberdeenshire, from South-west.
368 Salmonidae.
399 The Pet Pool.
452 The Muckle Wheel, or Spinning Jenny, in the Highlands.
467 The West Side of the Maiden Stone, Aberdeenshire.
500 Sketch from Nature: Lion disturbed at his Prey.

1857 48 Mæcenas' Villa, Tivoli.
108 Herring-boat becalmed off the Girdleness.
126 Looking into the Bay of Baiæ.
137 Red Deer feeding up-hill, in the morning: The Corrie Buie of Ben-a-bourd in the distance. Invercauld Forest.
139 The Maiden Stone, from the East, Aberdeenshire.
146 Distant View of Windsor Castle.
149 The Lake of Némi, called Lo Specchio di Diana.
157 Remains of a Small Temple, near the Fountain of Egeria, called Del Rio Redicolo: Sabine Hills in the distance.
190 Remains of Old Bridge at Avignon.
195 Remains of the Old Castle of Gight, or Formartine, on the River Ythan, Aberdeenshire, formerly the maternal property of Lord Byron, now belonging to the Earl of Aberdeen.
263 Acqua Claudia, near Tivoli.
288 Campagna Romana: Tomb of Cecilia Metella and Alban Mount in the distance.
314 The Linn of Muick: The Royal Hut, called Altnagusach and Loch-na-gar, Aberdeenshire.
479 Cattle, with part of the Remains of Pitsligo Castle: Trouphead in the distance, Aberdeenshire.
Lent by George Thompson, Esq., M.P.

1858 21 Tomb of the Curiatii at Albano.
81 Sketch of a Panther.
181 Upper End of Glen Isla.
284 Windsor Forest.
375 A Deer Stalker: 'Veni, Vidi, Vici'
403 Trying the Cold Water Cure.
411 Dutch Vessel on North Pier, Aberdeen.
507 Bridge of Augustus at Rimini.
509 Among the Rocks of Buchanness.

1859 176 Prudence the better part of Valour.
182 Gillie, with Pony and Dogs.
202 A Glade, near Castle Fraser.
214 'My Foot is on my Native Heath, and—'
296 'None but the brave deserve the fair.
Lent by John Catto, Esq., Aberdeen.
402 'Il Lago de Nemi.'
542 An Astronomer Royal, 7 p.m., Oct., 1858.
547 The Buller of Buchan.
572 Roe Deer: Haddo House.

1860 11 Preparing.
202 Returning from Stalking: Glen Isla.
313 Island of Handa.
384 Left in Charge.
647 Loch Avon.
676 Sunrise: Mount Pilate, Lake of Lucerne.
707 Bay of Baiæ, from near the Castle.
827 Herring Boats going out: Aberdeen Pier.

1861 72 Sketch of Roe Deer.
103 Highland Felicity: Benclibrick in the distance.
231 See First Chapter of 'Ivanhoe.'
Lent by Basil Fisher, Esq.
238 'Which of the two to choose, Sea Trout or Frog?'
246 The Black Watch.
280 Portrait of a Gentleman.
316 Mæcenas's Villa, Tivoli.
338 Maiden Stone from the East, Aberdeenshire.

Giles, James William—*continued*

395 Rival Roes.
438 Evening Parade: Royal Aberdeenshire Highlanders.
627 Study on the Carron.
640 Glen Lui-beg: Red Deer.
1862 281 Portrait of a Gentleman.
452 Morenish, near Killin.
Lent by Basil Fisher, Esq.
550 Roe Deer.
556 Kildrummy Castle, Aberdeenshire.
626 Hart and Hind.
654 Cave, near Auchnacarry.
693 The Horns of a Dilemma.
746 Ben-na-Bourd, Aberdeenshire.
1863 34 Browsing: 'Where the Aspen quivers.'
94 Royal Hart and Hinds on Spey Side.
Lent by John S. Grant, Esq., Aberdeen.
164 Bay of Brodick.
199 'Doubtful scents the tainted air.'
208 Bay of Baiæ, looking to the Castle.
231 Loch-na-Gar, Aberdeenshire.
327 Hard Times for Highlanders.
380 Looking for Deer: Loch Caender.
428 Gruigichean, Kinloch Leven.
506 Heads of Roebuck and Doe in October.
1863 8 Leafy Month of June: England.
74 Il Lago di Nemi, Italy.
118 In Balmoral Forest: Lochnagar in distance.
225 Good Sport: The Salmonidæ of Scotland.
1864 35 The Queen's Hut at Alt-na-Guishach.
80 Ben and Head of Loch Hope.
100 'Green Grow the Rashes, O.'
145 Stag and Hind.
335 Sources of the Dee, Mar Forest.
338 Glen Sannox, Island of Arran, from the Sea.
350 The Pet Pool.
449 A Fair Field and no Favour.
518 Amphitheatre of Cumæ.
1865 10 A Watering Place.
202 Drovers passing a Ford.
476 Salmon Pool at Kinloch Leven.
517 Smailholm Tower, from the West.
556 A Highland Linn.
608 Evening among the Mountains of Deeside.
691 In Glenlui-beg, Mar Forest.
785 Smailholm Tower, from the East.
849 Evening: Stag on the Sky Line.
1866 32 Mountaineers Reposing.
47 Roe-Deer Alarmed.
66 Wearing-in Hinds.
89 Enjoying the Brook.
280 Red-Deer Scenting Tainted Air: Loch Avon in distance.
478 Black Cock and Grey Hens in Peril.
511 Red Deer Reposing: Alt-na-Guisach.
622 Mar Forest, after the Gale of October 3rd, 1860.
1867 363 Too Big for the Basket.
403 The White Doe of Oakdale.
509 Entrance to the Caledonian Canal.
587 Study on the Leader: Carolside.
838 Hunting for Small Game.
1868 368 East Coast Herring Boats: Blowing Fresh.
486 Loch Arkeg: Scuir-na-hat in the distance.
509 Original Sketch of 'Red-Deer scenting Tainted Air.'
Lent by Alexander Walker, Esq., Aberdeen.
649 Near Loch Luichart, Ross-shire.
661 On a Hieland Braeside.
696 Trees at Castle Fraser.
745 Mount Soracte, from Nepi: Road to Rome.
810 Symptoms of Stormy Weather.
974 Original Sketch of 'A Fair Field and no Favour.'
1869 202 The Herd moving on: The Scout in Advance.
333 In Strathcarron, Ross-shire.
355 Up in the Morning.
477 Roebuck and Doe cutting their Stick.
507* Hawk and Woodcock: The Pentland Firth.
616 The Thief of the Night examining Protectionist Flag.
630 Italian Landscape.
1871 509 Stag and Hind: Loch-na-gar in distance.
625 'Fox breaking Cover,' with Harrow on the Hill.

641 The Captive, with Ben-a-Bourd.
1880 253 Lochnagar, looking up Guelder.
Lent by Lord Young.
408 'Doubtful Scents the Tainted Air.'
Lent by William Brodie, Esq., R.S.A.

GLASS, John — Painter

Born 1820. Died 1885.

Associate 1849.

12 *High School Wynd, Edinburgh.*
1840 76 Portrait of a Favourite Horse, belonging to the late Alexander Macartney, Esq.
1841 50 Mr. M'Naughton on his Highland Pony.
348 Portrait of Gentleman, Gamekeeper, Pony and Dogs.
1842 27 The Half-way House.
41 Horncliffe, the property of Drysdale Carstairs, Esq.
249 Portraits.
1843 2 Neptune, the property of James Melville, Esq.
34 Portrait of a Pony, the property of Robert Syme Wilson, Esq.
66 Benvarloch and Douce Davie, the property of W. Murray, Esq., Polmaise.
179 Selam, the property of Captain Hay.
1844 46 The Tired Pony.
228 Norna, the property of Robert Syme Wilson, Esq.
313 Brusher, a most gallant Fox-hound, the property of W. R. Ramsay, Esq., of Barnton. Painted for Captain Hay, of Mugdrum.
368 Portrait of a Favourite Pony and Dogs, the property of the Hon. Mrs. Ramsay, of Barnton.
396 Lancer, a Retriever, the property of Captain Hay.
1845 199 Stickem, the property of Captain Hay, of Mugdrum.
204 Portraits of a Favourite Horse and Dogs, the property of Gales Dixon, Esq.
265 Portrait of an Arabian Horse, the property of Sir John M'Neill, G.C.B.
316 Emerald, the property of William Hay Paterson, Esq.
365 Sketch from Nature.
Lent by Peter Hay Paterson, Esq., of Carpow.
445 The Fish Cart.
Lent by Peter Hay Paterson, Esq., of Carpow.
1846 2 Duchess, the property of S. W. Dudgeon, Esq., London.
199 The Sunny Spot.
252 Gloamin'.
286 Portraits of a Horse and Dog, the property of Sir A. Maitland Gibson, Bart.
304 The Quarry.
7 *High School Yards, Edinburgh.*
1847 73 A Sketch from Nature.
169 The Errand Boy.
311 The Water Cart.
441 The Road Side.
556 Sketch of a Pony.
618 Portrait of a Pony, the property of Lady Dunbar.
1848 91 The Paddock.
108 Sky, Puff, and Grigor, the property of P. H. Paterson, Esq.
128 The Burn-side.
284 Wisdom and Wasp, the property of P. H. Paterson, Esq.
299 The Keeper's Stable.
401 Jerry, the property of the Rev. J. Jaffray.
1849 3 The Old Shed.
17 Challum, a Skye Terrier, the property of J. P. Grant, Esq.
38 A Highland Pony and Dog, the property of Miss Elizabeth J. Melville.
71 A Favourite Pony, the property of Miss Melville.
122 Bess and Nettle.
317 Bess and Nettle.
325 The Escape.
403 The Limekiln.
1850 8 Donald and Nap, the property of W. L. Paterson, Esq.
26 Skye and Gregor, the property of George Kinnear, Esq.
119 Pleasure-Trip, the property of John Laing, Esq.

Glass, John—*continued*

219 Returned from Shooting.
325 Going out.
378 The Cover-Side: Portraits.
1851 136 Two Favourite Dogs.
145 Eager for the Fray.
168 Three Favourites: Duchess, Grog, and Tory.
235 The Morning Drink.
253 Uncoupling.
305 Don, a Setter, the property of Joseph Young, Esq.
625 Study of a Dog's Head.
1852 1 Retrievers and Terriers: Portraits.
Lent by Colonel Allan, Peeblesshire.
55 Billy, a Pony, the property of W. K. Aitchison, Esq.
379 The Errand Boy: a Finished Sketch.
421 Portrait of a Gentleman and Hunter.
446 Hughie Graham and the Maid of Islay, two Greyhounds, the property of William Sharp, Esq.
637 The Unexpected Start.
1853 146 Portrait of a Gentleman.
Lent by Joseph Young, Esq., Grange.
159 A famous old Huntress, Stag-hound, and Terriers.
Lent by James Wilson, Esq., Woodburn.
168 The Fern Gatherer.
432 'Sultan,' an Alpine Mastiff.
Lent by W. K. Aitchison, Esq.
435 Stanley, Sam, and Napoleon, three Greyhounds.
573 Sketch in Chalk of a Dog's Head.
Lent by John Young, Esq.
665 Portrait in Chalk of a Boy and Welsh Pony.
677 'Tiny': a Life-size Portrait.
Lent by Lady Lowthrop, Scarboro'.
1854 17 The Rival Pets.
34 The Old Shed: a Finished Sketch.
109 Portrait of a Lady.
352 Head of a Staghound.
491 Highland Mare and Foal.
583 The Deer-Stalker's Son.
656 The Driver: a Sketch.
1855 7 Marianna, daughter of Peter Hay Paterson, Esq.
116 Skye-Terriers, the property of Alex. Cunningham, Esq.
126 Portraits, the property of John Alexander, Esq.
137 De Lacy, the property of T. R. Smith, Esq.
532 The Greyhound, Sam, the property of John Gibson, Esq.
537 Portrait in Chalk of Master Andrew, eldest son of John Gibson, of Woolmet.
704 Poachers.
734 Study of an English Terrier.
1856 166 Portrait of a Dog.
253 The Stolen Ride.
465 Bessy, a Terrier, the property of Horatio McCulloch, Esq., R.S.A.
483 Sketch: Near Craigmillar.
498 Portrait of a Horse.
Lent by Walter Anderson, Esq.
505 Study of a Setter.
506 Study of a Setter.
665 Sketch.
666 Sketch.
1857 266 The Gamekeeper's Guard, Portraits, the property of John Young, Esq., Grange.
363 A Favourite Pony, the property of Mrs. Dewar.
397 Study of a Dog's Head.
1858 4 Sketch of a Gamekeeper's Guard, the property of Joseph Young, Esq.
162 'The Old Ship,' with Portraits. Painted for Joseph Young, Esq., of Dunearn.
187 Original Finished Sketch of 'The Stolen Ride.'
404 Shetland Sheep and Goats.
Lent by Miss B. Young, Burntisland.
448 The Highland Gillie.
581 Head of an Arab Mare.
1859 328 The Roadside Cottage.
1860 98 The Greyhound, Baffo, the property of George Blanchard, Esq.
126 A Highland Interior.
201 Witch, a Favourite Terrier.
260* A Sketch.
264 Road to the Tower.
1861 199 The Evening Draught.
367 Nelly, the property of P. H. Paterson, Esq.

449 Mariner and Gyp, the property of P. H. Paterson, Esq.
612 Study of a Dog, the property of Hon. Mrs. Hay Paterson.
749 Sketch of the Fireside Group.

3 *Princes Street, Edinburgh.*

1862 106 An Old Mill.
Lent by Mrs. General Murray.
262 Portraits, the property of John Gordon, Esq., of Cluny.
362 Study of a Dog.
Lent by Joseph Young, Esq., of Dunearn.
502 The Watering Place.
Lent by Andrew Currie, Esq.
712 A Sketch at Portobello.
774 Highland Interior.
1863 225 A Portrait Group, Bruno and other Dogs, the property of Joseph Young, Esq.
1864 36 View in Dumfriesshire.
Lent by Mrs. General Murray.
548 Life-size Portrait of a Huntress, Black Bess, and her Friends, the property of Joseph Young, Esq.
1865 342 The Young Keeper.
Lent by Andrew Currie, Esq.
1866 701 The Keeper's Hut.
848 Turning the Tables.
1867 524 Road Scene.
754 The Friends.
Lent by the Hon. Mrs. Hay Paterson, Carpow.
765 Portrait of a Pony and Dogs.
Lent by the Hon. Mrs. Hay Paterson.
1868 446 Nett and Sylvie.
Lent by Ralph Richardson, Esq.
498 The Farm Pets.
660 'Peter.'
Lent by William John Aitchison, Esq.
685 Scene on the Canal.
880 Sketch at the Sea-side.
1869 454 Returned from Market.

6 *Orchardfield Place, Edinburgh.*

1870 358 Sketch from Nature.
498 The Keeper's Stable.
503 An Old Sea-port.
779 Showing a Bit of Temper.
1871 236 Rubbing Down.
328 On the Beach.
570 The Village Smithy.
1872 350 Old High School Wynd.
1873 196 A Picturesque Part of Edinburgh, near the Old High School: Finished Sketch.
Lent by William John Aitchison, Esq.
613 The Watering Place.
621 Old Houses opposite the Scottish Mint.
1874 249 Edinburgh, opposite the foot of the Old Assembly Close. Demolished 1873.
283 The Midday Rest.
1875 205 An Old Edinburgh House.
330 A Highland Sledge.
366 Cattle returning from the Meadows.
454 Fritz, the property of Miss Richardson.
529 Crossing a Ford.
901 Study of Staghound's Head.
1876 241 A Highland Fireside.
827 Head of Alpine Mastiff.
979 At the Inn Door.
987 The Keeper's Pony.
1025 A Stable Interior.
1877 179 Old Edinburgh, near St. Patrick's Church.
275 The Midday Rest.
766 Sketch of a Terrier.
819 Cavalry Horses.
839 An Irish Setter's Head.
841 Crossing the Ford.
1878 196 Crossing the Ford.
327 A Group of Favourite Dogs.
Lent by Hon. Mrs. Rollo, Rosemount.
342 The Friends.
913 A Study from Nature.
1879 453 The Companions.
833 A Seaside Group.
979 Ready for a Day's Sport.
1880 45 Visit to the Ponies.
213 The Old Mill.
814 A Study.
1880 62 Edinburgh, near the Old High School.
100 Resting on the Moor.
Lent by Miss Young, Edinburgh.
101 Study of a Dog's Head.
Lent by David Young, Esq.
416 Stable Interior.
1881 223 Ponies in their Natural State.
367 Corner of Old St. Mary's Wynd.
455 Near the Pentlands: Sunday Morning.

Glass, John—*continued*

1882 29 The Old Quarry.
497 A Burnside.
694 Path to the Cottage.
1883 240 Horses resting by Seaside.
414 A Study from Nature.
1054 A Highland Keeper's Cottage.
1884 363 Waiting for the Doctor.
517 The Dinner Hour.
1885 48 Study of a Fox-Terrier.
195 The Miller's Daughter.
284 Carting Water.
567 Young Friends.
1886 405 'Companions.'
569 Norna, a Shetland Pony.

GOOD, Thomas Sword **Painter**

Born 1789. Died 1872.

Hon. Member 1828.

EDINBURGH EXHIBITION SOCIETY.

Berwick-on-Tweed.

1815 2 Fishermen going out: Morning.
56 Landscape.
65 Sea-Beach: Fresh Breeze.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1821 55 Portrait of an Officer.
56 Alexander Waugh, D.D., London.
71 Music.

SCOTTISH ACADEMY.

Berwick.

1828 72 A Lady Reading.
163 Head of an Old Sailor.
214 The Errand Boy.
1829 167 A Fisher Boy.
1830 25 Fisher Boys.
62 Study.
82 An Old Fisherman.
1831 274 Medicine.
1833 99 Old Man's Head.

ROYAL SCOTTISH ACADEMY.

1850 84 Boy Fiddling.
345 The Sleeping Fisherman.

GORDON, SIR JOHN WATSON **Painter**

(In 1826 John Watson assumed the name of Gordon.)

Born 1778. Died 1864.

Academician 1829 (Hope and Cockburn Award).

THIRD PRESIDENT 1850-1864.

Treasurer 1829-1832.

Limner to Her Majesty for Scotland 1850-1864.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

Edinburgh.

1809 174 A Group.
202 The Battle of Bannockburn, 1314.
205 Lord Lindsay forcing Queen Mary to sign her resignation to the Crown of Scotland in Loch Leven Castle.

Howard Place, Edinburgh.

1810 64 A Scene in the Ninth Century.
76 Joseph interpreting the Dreams of Pharaoh's Chief Butler and Baker.
87 William Tell.
129 Portrait of a Naval Officer.
186 Portrait of a Naval Officer.
1811 131 The Captive, from Stern's 'Sentimental Journey.'
142 'He is not here, for He is risen.'
148 The Execution of Mary, Queen of Scots, at Fotheringay Castle.
1812 45 Group of Still Life.
46 Sir Philip Sydney.
65 Scene after a Battle.
149 Portraits of Children at Rest after Play.
152 Teasing the Kitten.
176 A Landscape, with Figures.
181 The Shipwrecked Sailor Boy.
1813 52 Portrait of Himself.
77 The Garden Scene: Mary's Bower.
90 Margaret of Anjou, Queen of Henry VI., and her Son, seeking shelter in Forest after the Battle of Hexham.
126 The Chapel Scene: Mary's Bower.
134 Laughing Boy.
139 The Procession: Mary's Bower.
146 Frolic of Children: Candle Light.
161 The Shooting Scene: Mary's Bower.

177 The Bower Scene: Mary's Bower.
189 The Castle Scene: Mary's Bower.
194 Young Gentleman and Dog.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

19 *Saint David Street, Edinburgh.*
1821 135 Shepherd and his Boy.
146 Scene from Don Quixote.
149 Meg Merrilies, Ellangowan, and his Groom.
152 Portrait of a Young Lady Reading.
155 Portrait of a Gentleman.
181 Portrait of a Young Gentleman.
188 Portrait of a Lady.

24 *South Frederick Street, Edinburgh.*
1822 11 Portrait of a Lady.
30 Professor Wallace.
42 The Kitten.
68 Portrait of a Gentleman.
152 Miss Wilson, Daughter of Professor Wilson.
171 Portrait of a Gentleman.
193 A Family Group.
204 Portrait of a Master of a Mason Lodge in Aberdeenshire.
209 Portrait of a Lady.

29 *India Street, Edinburgh.*
1824 8 Francis Grant, Esq., Kilgraston, in dress of an Esquire to the Knight Marischal: King's Visit, 1822.
63 Portrait of a Gentleman.
67 Portrait of a Naval Officer.
100 John Archibald Stewart, Esq., of Grandtully.
101 Portrait of a Lady.
108 Portrait of a Lady.
114 Portrait of a Gentleman.
116 Portrait of a Young Lady.
119 Portrait of a Gentleman.
134 John, Earl of Hopetoun, Baron Niddry, G.C.B., Captain-General of the Royal Company of Archers: Commemorative of George IV.'s Visit to Scotland. (Archers' Hall, Edinburgh.)
150 Portrait of a Golfer. Painted for the Golfhouse at Leith.
185 Portrait of a Gentleman.
1825 12 Admiral Sir Philip C. Henderson Durham, K.C.B.
18 Portrait of a Lady.
23 The Hon. Lady Oswald of Dunikier.
28 David Anderson Blair, Esq., of Inchyra.
130 William Murray, Esq., Theatre Royal.
145 Portrait of a Lady.
149 Portrait of a Gentleman.
1826 36 The Hon. John Stewart, M.P.
56 A Lady.
71 Philip Dundas, Esq., 3rd Dragoon Guards.
92 Dr. Hunter, St. Andrews.
213 Portrait of a Lady.
1827 22 Lady Stewart, of Grandtully.
24 J. H. Anstruther, Esq., 66th Foot.
39 Mrs. General Anstruther.
42 Rev. William Veitch, A.M.
50 Return from a Foray.
91 Portrait of a Gentleman.
97 Henry Veitch, Esq., of Elliock.
103 Francis Grant, Esq.
109 Margaret, Daughter of John Grant, Esq., of Kilgraston.
114 James Oliphant, Esq., of Gask.
123 The Right Hon. Lady Gray.

7 *Abercromby Place, Edinburgh.*
1828 8 John Richardson, Esq., of Pitfour.
24 Meditation.
38 Group: the Children of William Burn, Esq., with Ponies.
47 The Lady Anne Wardlaw Ramsay and Children.
48 Mrs. Richardson, of Pitfour.
54 Robert Wardlaw Ramsay, Esq., of Tillicoultry.
64 Portrait of an Officer.
73 Dr. Kelly, Leith.
82 Portrait of a Gentleman.
95 R. H. M'Cumming, Esq., 92nd Highlanders.
100 Miss Noel.
103 Captain Maxwell, 1st Dragoon Guards.
108 Mrs. Dempster, of Skibo.
117 The Viscountess Hampden.
130 The Earl of Hopetoun.
133 Portrait of a Lady.
134 Henry Witham, Esq., 17th Lancers.

Gordon, Sir John Watson—*continued*

144 Peter Spalding, Esq. : from Miniature.
218 Portrait of a Young Gentleman.
236 Portrait of a Gentleman.
239 Mr. M'Kay, Theatre Royal.
1829 16 Sir James Nasmyth, Bart., of Posso.
45 Mrs. Hope Johnstone, of Annandale.
61 Sir James Moncrieff, Bart.
78 William Murray, Esq., of Polmaise.
110 The Right Rev. Bishop Sandford.
118 Portrait of a Lady.
131 Portrait of a Lady.
136 Portrait of a Gentleman.
141 Mrs. Cay.
152 Professor Wilson.

SCOTTISH ACADEMY.

1830 67 The Countess of Dalhousie: Full-length.
116 The Earl of Dalhousie, Commander-in-Chief in India.
182 Lady in Fancy Dress: Full-length.
233 Family Group: Portraits of a Lady and her Children.
52 *Albany Street, Edinburgh.*
1831 124 Portraits of Two Children.
151 The Knight of the Leopard's dog, Roswal, seizing the Marquis of Montserrat.
172 The late Dr. Duncan. (University of Edinburgh. In Senate Hall.)
191 Child and Butterfly.
194 Alex. Alexander, in the uniform of Lieutenant in the Patriot Army.
200 Portrait of a Lady.
214 Il Capella di Velluto.
222 Portrait of a Lady.
251 Portrait of a Lady.
1831 9 Instruction. (Exhibited as Diploma Work, owned by Scottish Academy. Same as 'Grandfather's Lesson,' painted from artist's father, Admiral Watson. Not now in Diploma Collection. Withdrawn as nearly obliterated.)
1832 22 Portrait of a Gentleman.
84 The Lord President of the Court of Session.
92 Portrait of a Gentleman.
110 Portrait of a Gentleman.
166 Portrait of a Gentleman.
173 Portrait of a Lady.
201 James Traill, Esq., of Ratter, Sheriff of Caithness. Painted by desire of the Members of the County, to be placed in the County Hall.
212 Portrait of a Gentleman.
1835 10 Portrait of a Lady.
22 Portrait of a Lady.
23 The Young Entomologist.
33 The Scratch.
73 Portrait of a Gentleman.
107 Portrait of a Lady.
1836 47 The Hon. Sir Alexander Hope, G.C.B.
67 Portrait of a Gentleman.
125 Portrait of a Lady.
154 Sir Neil Menzies, of Castle Menzies, Bart., and his Daughter.
174 George, Earl of Dalhousie, Captain-General of the Royal Company of Archers, the King's Body-Guard of Scotland, as he appeared on 23rd July, 1832, when he received for the Royal Company Two Standards, the gift of His Majesty William IV. Painted at the request of the Company. (Archers' Hall, Edinburgh.)
252 Sir James Stewart, Bart., of Allanbank.
1837 129 Sir Alexander Hope, G.C.B.
141 Portrait of a Lady.
218 Daughter of Robert Hay, Esq., of Linplum, and her Nubian Nurse.
237 Portraits of Children.
239 The Hon. Charles James Keith.
1838 32 Portrait of a Lady.
33 Portrait of a Gentleman.
56 Portrait of a Gentleman.
126 Rev. Dr. Thomas Chalmers, Professor, University of Edinburgh.
165 Admiral Sir Peter Halkett, G.C.H.

ROYAL SCOTTISH ACADEMY.

1839 49 John Abercromby, Esq., M.D.
96 Portrait of a Boy.
126 Portrait of a Gentleman.
148 Vans Hathorn, Esq., Treasurer to John Watson's Institution.
158 Erskine Sandford, Esq., Advocate.
183 Portrait of a Lady.
219 Portrait of a Lady.
373 Richard M'Kenzie, Esq., W.S.

1840 96 D. Maitland Makgill Crichton, Esq., of Rankeilour: Presentation Portrait.
118 John Marshall, Esq., Advocate.
133 Archibald Allison, Esq.
161 Boy in Chase of a Butterfly.
179 The Daughter of Robert Hay, Esq., of Linplum.
348 Robert Hay, Esq., of Linplum.
1841 17 Portrait of a Lady.
45 Very Rev. Dr. Haldane, Principal of St. Mary's College, St. Andrews. Painted at the request of his Pupils.
74 Portraits of Two Children, one of them in an Indian Dress.
201 Rev. Charles Gordon, Aberdeen. Painted for his Congregation.
1842 10 A Gentleman in Highland Costume.
33 A Gleam of Sunshine.
43 A Lady and Child.
102 George Drummond Græme, Esq., of Inchbrakie, Major, Hanoverian Service.
362 Portrait of a Gentleman.
365 Portrait of a Lady.
391 Sir Richard Morison.
1843 22 Portrait of a Gentleman.
158 Portrait of a Gentleman.
190 The Young Sketcher.
123 *George Street, Edinburgh.*
1844 40 Portrait of a Gentleman.
61 Portrait of a Lady.
102 Rev. Dr. Cunningham. (Scottish N.P.G. Presented by Miss Cunningham, 1904.)
166 Robert Bald, Esq.
1845 72 Rear-Admiral Tait.
143 Portrait of a Lady.
1846 57 Major-General Sir Neil Douglas, K.C.B.
118 Very Rev. E. B. Ramsay, Edinburgh.
135 Thomas de Quincey, Esq. (National Portrait Gallery. Presented by H. G. Watson, 1865. Scottish N.P.G., Study, 14×11 ins., bought 1896.)
1847 231 Rev. Dr. Brunton, D.D. (*Vide* **1880,** No. 281.) (University of Edinburgh. In Library. Presented by Fellow-citizens, 1846.)
257 Hon. Lord Robertson.
1848 1 Portrait of a Lady.
141 Right Hon. Adam Black, Lord Provost of Edinburgh.
187 The Very Rev. John Lee, D.D. (*Vide* **1880,** No. 143.) (University of Edinburgh. In Library.)
296 Robert Græme, Esq., of Balgowan.
1849 42 The Earl of Rosebery. Painted for the Scottish Widows' Fund and Life Assurance Society.
164 Sir William Newbigging, M.D.
186 The Lord Advocate of Scotland.
1850 99 The Lord Justice-General.
152 Countess of Eglinton and Winton.
199 The Very Rev. John Lee, D.D., Principal, University of Edinburgh.
364 General Sir Thomas Macdougal Brisbane, Bart. (*Vide* **1880,** No. 244.) (Royal Society, Edinburgh.)
375 The Right Hon. Lord John Hay.
399 William Macdonald Macdonald, Esq., of St. Martin's.
1851 54 David Boyle, Lord President of the Court of Session.
119 James Hunt, Esq., of Pittencrieff.
163 Rev. Thomas Guthrie, D.D. Lent by Alexander Hill, Esq.
310 David Vere, Esq., of Stonebyres.
633 Dr. James Simson.
639 George Robertson, Esq.
1852 48 Robert Chambers, Esq.
92 Sir William Gibson Craig, Bart., of Riccarton, M.P. This picture was painted and presented for preservation in the Collection of the Academy. (Scottish N.P.G. Presented by R.S.A., 1910.)
138 The Right Hon. Sir William Johnston, of Kirkhill, Lord Provost of the City of Edinburgh, 1847-51. Painted at the Request and for the Collection of the Academy, in commemoration of important personal services, and the dedication, by the Lord Provost, Magistrates, and Town Council, of a very valuable site on the Mound, the property of the City, on which to erect a great Public Structure, dedicated to the Fine Arts, the accommodation of a Scottish National Gallery and Scottish Royal Academy. (R.S.A. Collection.)
274 Portrait of a Lady and Child.

Gordon, Sir John Watson—*continued*

330 Professor Wilson.
439 Portrait of a Lady.
452 John Thomson Gordon, Esq., Sheriff of Mid-Lothian.
571 Master Hope Finlay: a Study. Lent by Charles Finlay, Esq.

1853 89 Lord Rutherfurd. Painted for the Members of the Royal Scottish Academy, and to be placed in their Gallery. (Scottish N.P.G. Presented by R.S.A., 1910.)
127 Lord Cockburn. Painted for the Members of the Royal Scottish Academy, and to be placed in their Gallery. (Scottish N.P.G. Presented by R.S.A., 1910.)
268 Viscount Melgund.
412 Sir John Hope, Bart., of Pinkie, in the full uniform of the Royal Company of Archers, the Queen's Body-Guard of Scotland. Painted by subscription of the Members, and to be placed in their Hall. (*Vide* **1863,** No. 149.) (Archers' Hall, Edinburgh.)

1854 64 Lord Wood, Senator, College of Justice, Edinburgh.
88 John Campbell Swinton, Esq., of Kimmerghame.
196 Roderick Gray, Esq., Provost of Peterhead. Painted by request of the Governors of the Merchant Maiden Hospital. (*Vide* **1863,** No. 179.) (Merchant Company's Hall, Edinburgh. N.G. of Scotland. Replica, bequeathed by Henry G. Watson, 1879.)
206 Professor Christison, Edinburgh.
273 Henry Salmon, Esq., of Bonnyside, Falkirk: Presentation Portrait.

1855 88 Miss Eleanor Malcolm.
188 Duncan M'Neill, Lord Justice-General.
217 Robert Paul, Esq. Painted for the Commercial Bank of Scotland.
360 J. F. Lewis, Esq., H.R.S.A. (*Vide* **1863,** No. 213.) Presented to the Academy by the President. (R.S.A. Collection.)
428 John Inglis, Esq., Dean of the Faculty of Advocates. (University of Edinburgh. In Court Room.)
448 John Boyd, Esq.
468 David Roberts, Esq., R.A., and Hon. Member of the Royal Scottish Academy. (*Vide* **1863,** No. 130.) (R.S.A. Collection. Presented by the Artist.)
718 John Miller, Esq., of Millfield, C.E.: Presentation Portrait.

1856 1 Colin Campbell, Esq., of Colgrain.
165 The late Henry Houldsworth, Esq., of Coltness.
204 The Session-Clerk of the Canongate.
409 Lord Dunfermline.

1857 40 David Carnegie, Esq., of Stronvar.
54 Lieut.-Col. Hamley, Captain R.A.
119 Archibald Campbell, Esq., of Blythswood.
141 Mrs. Campbell, of Monzie Castle.
209 Dr. Farquharson.
234 Lord Ivory, Senator, College of Justice.
350 Samuel Warren, Esq., M.P. for Midhurst.

1858 87 Portrait of the Painter. Presented to the Royal Scottish Academy by their President, towards the formation by them of an Artistic Portrait Gallery. (*Vide* **1863,** No. 170.) (R.S.A. Collection.)
151 The late Miss Hutton, of Lanark.
238 Lord Murray. (Scottish N.P.G. Bequeathed by Lady Murray, 1861.)
316 Sir George Clerk, Bart., of Penicuik.
398 General Simpson.

1859 86 William Chambers, Esq. Presented to him . . . in testimony of his munificence in founding the Chambers Institution . . . Peebles. To be placed in the Hall of the Institution.
105 The Duke of Argyle.
147 The Marquis of Dalhousie. Painted at the request of the Legislative Council of India.
244 Professor James Simpson.

1860 292 Sir P. A. Halket, Bart., of Pitfirrane.
307 The Lord Chancellor.
324 John Croall, Esq.
379 Sir Hugh Hume Campbell, of Marchmont, Bart. Presented to him by his Tenantry.

1861 40 The late Dr. Munro. (University of Edinburgh. In Senate Hall.)

266 Sir Alex. Gordon Cumming, of Altyre, Bart.

440 Sir John George Shaw Lefevre, K.C.B. Painted by request of the Royal Scottish Academy for their permanent Collection, in commemoration of his laborious investigations, and judicious recommendations to the Government, in the affairs of Art in Scotland. To be placed in the National Gallery. (Scottish N.P.G.)

494 John Spottiswoode, of Spottiswoode.

1862 249 James D. Forbes, Esq., D.C.L., Principal, United College of St. Andrews. Painted for the Royal Society of Edinburgh.

322 Dr. Alexander Wood, late President, College of Physicians, Edinburgh.

347 Mrs. George Baird, of Strichen.

618 The Hon. George Frederick Boyle.

1863 243 Major-General Alexander Macdonald, R.H.A.

325 E. Ayshford Sanford, Esq., Ninehead Court, Wellington.

330 John Hoyes, Esq.

342 The Earl of Southesk.

395 The Earl of Fife, K.T.

432 John Maitland, Esq. Painted for the Edinburgh Savings Bank.

513 The late Marquis of Dalhousie. Painted for the Royal Company of Archers. (Archers' Hall, Edinburgh.)

1863 130 David Roberts, Esq., R.A., H.R.S.A. (*Vide* 1855, No. 468.)
Lent by the Royal Scottish Academy.

149 Sir John Hope, Bart., of Pinkie, in Costume of Royal Archers. (*Vide* 1853, No. 412.)
Lent by the Royal Company of Archers.

153 Portrait of a Lady.

162 Robert Bald, Esq., Mining Engineer.

170 The Painter, President of the Royal Scottish Academy. (*Vide* 1858, No. 87.)
Lent by the Royal Scottish Academy.

179 The Provost of Peterhead. (*Vide* 1854, No. 196.)
Lent by the Merchant Maiden Hospital.

213 John F. Lewis, Esq., A.R.A., H.R.S.A. (*Vide* 1855, No. 360.)
Lent by the Royal Scottish Academy.

232 The Ettrick Shepherd.
Lent by John Blackwood, Esq.

256 Prof. Wilson ('Christopher North'). (National Portrait Gallery. Seated half-length, 1833. Presented by Artist's brother, H. G. Watson, 1865.)
Lent by John Blackwood, Esq.

1864 360 Archibald Bennett, Esq.

406 George Baird, Esq., of Strichen.

532 William Hope Vere, Esq., of Craigiehall.

1865 483 Wm. Seller, Esq., M.D., F.R.C.P.E. Painted for the Royal College of Physicians, Edinburgh.

499 Sir Alexander Morison, M.D., F.R.C.P.E. Painted for the Royal College of Physicians, Edinburgh.

502 Sir David Brewster, Principal of the Edinburgh University, etc., etc. (National Portrait Gallery. Presented to National Gallery by Artist's brother, H. G. Watson, 1865.).

534 John Pender, Esq., M.P. : Unfinished.

1880 117 The late Alex. Cowan, Senior.
Lent by James Cowan, Esq., M.P.

143 John Lee, Principal of the University. (*Vide* 1848, No. 187.)
Lent by the Edinburgh University.

171 Dr. James Hamilton.
Lent by William Hamilton Bell, Esq.

182 Lord Rutherfurd.
Lent by Leith Town Council.

188 Mrs. M. M. Broun, of Johnstounburn, and her Sister, as Children.
Lent by Archibald Broun, Esq., Edinburgh.

199 Sir James Hall, Bart.
Lent by the Royal Society, Edinburgh.

244 General Sir Thomas Macdougall Brisbane, Bart. (*Vide* 1850, No. 364.)
Lent by the Royal Society, Edinburgh.

281 The Rev. Alexander Brunton, D.D. (*Vide* 1847, No. 231.)
Lent by the University of Edinburgh.

294 Principal Forbes, St. Andrews University.
Lent by the Royal Society, Edinburgh.

Gordon, Sir John Watson—*continued*

488 Chalk Study of a Child's Head.
Lent by Archibald Broun, Esq., Edinburgh.

490 Chalk Study of a Child's Head.
Lent by Archibald Broun, Esq., Edinburgh.

GRAHAM, Peter **Painter**

Born 1836.

Associate 1860-77. Hon. Member 1877.

5 *Dundas Street, Edinburgh.*
1855 121 The Nettle Sting.
1857 134 Primitive Art.
1858 143 A Sketch.
595 Portrait of a Child.
1859 274 Incident in times of Covenanters.
17 *Dundas Street, Edinburgh.*
1860 146 The Road to the Harvest Field.
236 Neevie-Neevie-nick-nack.
293 The Woodland Path.
362 A Gleam of Sunshine.
420 Evening.
745 The Two Friends.
832 Craiglockhart Hill.
1861 3 Seashore: Smugglers preparing their Signal.
151 Barley-field: Evening-reapers leaving.
207 Woodend: Autumn.
386 'Where scarce a sunbeam wanders through the gloom.'
1862 38 Fra Angelico.
114 Pathway through the Wood.
Lent by Mrs. Farquharson.
258 Autumn.
325 Harvest Time.
450 A Spring in the Wood.
534 On the Fife Coast.
660 Homewards.
1863 121 In the Highlands.
300 Ravenscraig.
448 Stormy.
501 On the Hill-side.
1863 7 Fra Angelico.
Lent by Thomas Hill, Esq.
14 A Pathway through the Wood.
Lent by F. Farquharson, Esq.
1864 356 Twilight after Rain.
Lent by James Cowan, Esq.
593 On the Almond, Perthshire.
Lent by George Patton, Esq.
1865 624 Ruins of other Times.
1866 415 Evening.
Lent by Mrs. D. O. Hill.
504 Culloden Moor.
13 *Gloucester Terrace, Campden Hill, Kensington, London.*
1868 515 'Along the Cliffs.'
93 *Ladbroke Road, Notting Hill, London.*
1870 323 On the Way to the Cattle Tryst.
Lent by Joseph Gillott, Esq., Birmingham.
1872 191 A Hilly Road.
213 On the Moor.
1873 486 The Mountain Torrent. (National Museum of Wales, Cardiff. W. Menelaus Bequest, 1882.)
Lent by J. Houldsworth, Esq., Wishaw.
1875 107 Our Northern Walls.
1895 333 Rising Mists.
Lent by Sir John Pender, Bart.

GRAHAM, Thomas Alexander Ferguson **Painter**

Born 1840. Died 1906.

Hon. Member 1883.

9 *Malta Terrace, Edinburgh.*
1859 523 May Time.
601 The Way to the Village: Early Morn.
604 Water Colour.
605 May Time.
1860 837 Study of a Head.
1862 363 A Market Woman: Quimper, Brittany.
642 Idle Hours.
798 A Mother Praying for her Child at a Holy Well: Breton Superstition.
37 *Fitzroy Square, London.*
1864 337 At the Shrine.
478 Off Shore.
682 A Sad Heart on a Merry Day.
1867 633 Water Carrier of Venice. (Kelvingrove Art Gallery, Glasgow, 'Venetian Water Girl.' Presented by T. Graham Young, 1900.)
1868 940 Monks playing at Bowls.
1869 174 The Dominie.

36 *Gloucester Road, Regent's Park, London.*
1870 308 Ave Maria.
538 The Laird's Pew.
Lent by James Graham, Esq., Dunblane.
1871 144 Finished Sketch: Wayfarers. (Victoria & Albert Museum, 'The Wayfarers.' Presented by James Orrock, 1900.)
1872 421 In the Old Garden.
1873 524 'Setting Out.'
26 *Gloucester Road, Regent's Park, London.*
1874 49 Resting by the Way.
Stanhope Yard, Delancey Street, London.
1876 433 Shearing-Time.
502 'From his Flocks strayed.'
1877 13 Going a-Milking.
284 Sorrow in the Tent.
1878 224 Tending the Flock.
1879 518 The Mudlark.
1880 477 The Philosopher's Breakfast.
Lent by Sydney Field, Esq., Aberdeen.
9 *Malta Terrace, Edinburgh.*
1881 904 J. L. Shiell, Esq.
Stanhope Yard, Delancey Street, London.
1882 364 A Fisherman's Care.
1883 372 Study for a Tirewoman.
480 The Lighthouse: a Passing Salutation.
1884 246 Counsel's Opinion.
413 Eyes to the Blind.
1885 214 Maid of the Mill.
459 Hay-time.
98 *Fellowes Road, Hampstead, London, N.W.*
1886 321 A Norman Conquest.
1887 365 The Harbour Light.
853 A Mudlark.
1888 325 'Alas, what dangers do environ
The man who meddles with a Siren!'
1889 105 'Daddie.'
879 The Cowherd.
1890 280 'O for the Wings of a Dove!'
321 W. Q. Orchardson, Esq., R.A., H.R.S.A. (R.S.A. Collection. A Cabinet Portrait presented by Mrs. John MacWhirter, 1914.)
1891 10 Market Morning.
114 Mrs. Tremantle.
289 The Last Boat.
1891-2 53 William Bruce, M.D.
449 Crofters.
1893 28 Tête-à-Tête.
173 Noonday.
1894 249 Last Words: Tyneside.
1895 49 Portrait Sketch: Connie, Daughter of Dr. Thyne, Edinburgh.
358 Harbour Steps.
1896 204 'Hero' up to date.
1897 427 'Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime.'
1898 78 Béranger at his Café.
1899 350 Portia at the Ferry.
360 Cavaliér Servente.
1900 404 Sir James Low, Lord Provost, Dundee.
1901 451 John A. Dewar, Esq., Lord Provost, Perth.
Lent by the Sandeman Public Library, Perth. (Presented by Sitter, 1900.)
1902 452 The late James Dundas Lawrie, of Monkrigg.
1903 189 John Girdwood, Esq.
203 Lady Low.
96 *Fellowes Road, Hampstead, London, N.W.*
1904 499 Calypso Britannica.
Lent by Miss Lowson, Balgavie.
1905 263 La Petite Mère.
1906 212 Mrs. Robert Haldane, of Cloan.
1908 238 The Last Boat.
Lent by Mrs. J. D. Lawrie.
321 A Young Bohemian. (N.G. of Scotland. Bought 1908.)
Lent by John S. Sargent, Esq., R.A.
478 The Clang o' the Wooden Shoon.
Lent by Mrs. Stewart, Glasgow.
533 The Passing Salute.
Lent by Mrs. J. D. Lawrie.

GRAHAM-GILBERT, John Painter

(In 1834 Graham married Miss Gilbert, of Yorkhill, and assumed the additional name of Gilbert, which he used as an exhibitor onward from 1842.)

Born 1794. Died 1866.

Academician 1829 (Hope and Cockburn Award).

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

7 *James' Square, Edinburgh.*
1812 137 The Parting of Romeo and Juliet.
140 Jupiter and Calisto.

Graham-Gilbert, John—*continued*

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

Glasgow.

1827 57 Portrait of a Gentleman.

14 *George Street, Edinburgh.*

1828 16 Portrait of a Lady.
26 The Green Grocer.
27 Portrait of a Gentleman.
28 Lady in a Venetian Dress.
29 Portrait of a Gentleman.
35 Portraits of Two Children.
125 Portrait of a Lady.
131 A Bandit of the Alps : Painted at Rome.
140 Head of an Old Man : a Study.

1829 34 Portrait of a Lady.
37 The Love Letter.
Lent by Baron Hume
40 Sir Walter Scott, Bart. (Original, Royal Society, Edinburgh. Replica, with variants, presented by Artist's widow to National Portrait Gallery, London, and deposited in Scottish N.P.G., 1900.)
42 Lady and Butterfly.
58 Portrait of a Lady.
75 Lady in Spanish Dress.
93 A Roman Lady.
Lent by Baron Hume.
114 Portrait of a Lady.
117 The Rev. James Henderson.
127 Kirkman Finlay, Esq.
174 Rebecca.
190 John Gladstone, Esq.
231 Portrait of a Gentleman.
233 Baron Clerk Rattray.

SCOTTISH ACADEMY.

1827 40 William Creelman, Esq.

14 *George Street, Edinburgh.*

1828 13 An Italian Lady : Painted at Rome.
32 Beggar Girl.
62 Portrait of a Lady.
136 Woman of Sonnino and Child : Painted at Rome.
185 Portrait of a Gentleman.
249 Portrait of a Lady.
256 Portrait of a Lady.

1829 15 Portrait of a Child.
33 Girl of Albano : Painted at Rome, 1826.
58 Portrait of a Gentleman.
220 Portrait of a Lady.
236 Portrait of a Gentleman.

1830 7 Mrs. Boyle.
66 Miss Jessie Isabella Hopkirk.
104 Mrs. D. Macfarlane.
123 Lady in a Grecian Costume.
147 Mrs. Maxwell, Terraughty.
225 Lady and Guitar.
248 A Scotch Peasant Girl.
255 Lady looking at a Drawing.
271 Miss Isabella Scott.
272 Lady and Butterfly.

1831 102 Adam White, Esq.
110 Mrs. MacInroy, of Lude.
136 Mrs. Burn Murdoch.
279 Robert Macnair, Esq., Leith.

1831 10 Head of a Jew. (Exhibited as Diploma Work, owned by Scottish Academy. Same as 'Italian Noble.' Now in R.S.A. Diploma Collection.)

1832 25 Portrait of a Gentleman.
38 Portrait of a Lady.
107 Ladies looking at a Drawing.
158 The late Right Hon. William Huskisson, M.P. Painted for John Gladstone, Esq.
188 A Gipsy Girl. (Kelvingrove Art Gallery, Glasgow. 'The Gipsy. Graham-Gilbert Bequest, 1877.)
260 Thomas Graham, Esq., of Airth.

1833 69 Portrait of a Lady.
104 The Rev. T. Henshaw Jones, M.A., St. Peter's College, Cambridge.
162 Portrait of a Gentleman.

1835 32 Mrs. M'Nair.
86 Portrait of a Gentleman.

233 *St. Vincent Street, Glasgow.*

1836 3 A Beggar Girl.
63 Lady and Butterfly.
77 Head of a Lady.
146 Portrait of a Lady.
236 Rebecca Unveiling.

1837 76 Mrs. L. Ewing and Son.
201 William Leckie Ewing, Esq.

ROYAL SCOTTISH ACADEMY.

Yorkhill, Glasgow.

1842 153 Very Rev. Principal Macfarlane. Presented by congregation of Glasgow Cathedral.
215 A Magdalene.
293 Gossips.
1843 199 Mrs. Page Reade, of Stutton.
1844 337 A Girl crossing a Brook.
409 A Girl, with Bird.
1845 93 Portrait of a Lady.
304 The Pear Tree Well, on the Kelvin.
1847 14 Roman Lady.
103 A Scottish Peasant Girl.
Lent by William Dennistoun, Esq.
121 Head of a Female.
273 Girl, with a Bird.
284 Andrew Stevenson Dalglish, Esq.
420 Gipsy Girl.
1849 2 John Gibson, Esq., R.A., Sculptor. (N.G. of Scotland. Presented by the R.S.A., 1910.)
18 The Rev. Dr. Gardiner, Bothwell.
97 A Market Girl.
1850 51 Mrs. James Merry.
90 Earl of Eglinton and Winton.
101 A Lady Drawing.
121 Head of a Female.
122 A Roman Lady.
309 A Sleeping Girl.
1851 1 Mrs. Porter.
52 Mrs. Bolton.
159 Mrs. Scott, of Kelly.
1852 118 Mrs. Fell, Stock Park.
261 Archibald Orr Ewing, Esq.
269 Mrs. Heugh.
399 A Beggar Girl.
471 Mrs. Archibald Orr Ewing.
1853 13 The Young Mother. (Kelvingrove Art Gallery, Glasgow. 'The First Born,' dated 1853. Graham-Gilbert Bequest, 1877.)
77 St. Sebastian. (Kelvingrove Art Gallery, Glasgow. Same title, dated 1826. Graham-Gilbert Bequest, 1877.)
84 Cottage Girl, with Flowers.
1854 77 The Rev. Dr. John Muir, Glasgow. Presented by congregation.
131 J. Graham-Gilbert, Esq., R.S.A. Painted at the request of, and presented to the Royal Scottish Academy by J. Graham-Gilbert, R.S.A. (*Vide* **1863,** No. 171.) (R.S.A. Collection.)
184 Portrait of a Lady.
210 Mrs. Gilmour, of Eaglesham.
255 Miss J. E. Leckie Ewing, Arngomery.
357 Thomas Edington, Esq.
1855 49 The Young Mother.
159 The Bird's Nest.
201 Professor William Fleming, D.D., University of Glasgow.
233 A Market Girl.
293 Sir John Watson Gordon, R.A., President of the Royal Scottish Academy. Presented to the Academy by the Painter. (Scottish N.P.G. Presented by R.S.A., 1910.)
318 Mrs. M'Grigor, of Kernock.
404 Mrs. Adam Black.
426 A Greek Girl.
477 A Beggar Girl.
1856 13 Girl, with Flowers.
118 Mrs. Scott Elliot.
256 Scottish Peasant Girl crossing a Burn.
379 Design.
421 Miss Oswald, of Scotstoun.
1857 110 Mrs. W. Couper.
136 H. E. Crum Ewing, Esq., of Strathleven.
144 William Couper, Esq.
163 Mrs. R. M'Farlane.
196 Francis Brown Douglas, Esq.: Presentation Portrait.
249 Alex. M'Grigor, Esq., of Kernock.
1858 148 Little Red Riding Hood.
Lent by Allan Gilmour, Esq., of Eaglesham.
170 Mrs. J. Campbell, Plean House.
270 Alexander Earle Monteith, Sheriff of Fife.

Yorkhill, Glasgow, and 45 Charlotte Square, Edinburgh.

1859 117 Head of a Turkish Lady.
139 Mrs. James Campbell, Jun.
150 Mrs. Alexander Forbes Irvine.
152 A Female Fancy Head.
198 Young Lady and her Brother.
290 Mrs. John Heugh.

Graham-Gilbert, John—*continued*

349 John Ferguson, Esq., Irvine.
450 Mrs. Speirs, of Elderslie.
1860 125 Mrs. J. Nichol Fleming, Bombay.
155 Miss Mary Bolton, of Carbrook.
160 Adam Black, Esq., M.P.
174 A Beggar Girl.
288 A Greek Girl.
341 The Rev. Norman M'Leod, D.D.
419 The Rev. Matthew Leishman, D.D., Moderator, General Assembly, 1858.
1861 169 Mrs. Berry, of Tayfield.
177 Harry Maxwell Inglis, Esq., Clerk of Session.
293 A Young Peasant Girl.
382 A Market Girl. (Kelvingrove Art Gallery, Glasgow. 'Going to Market,' dated 1860. Graham-Gilbert Bequest, 1877.)
1862 12 James Robertson, Esq.
109 A Girl crossing a Burn. (Kelvingrove Art Gallery, Glasgow. 'Crossing the Ford,' dated 1859. Graham-Gilbert Bequest, 1877.)
169 The late John Wilson, Esq., of Dundyvan.
289 James Hay, Esq.
354 Italian Girl.
380 Mrs. Cunningham, of Caprington Castle.
653 Mrs. Clark.
1863 598 A Girl with a Dove. (Kelvingrove Art Gallery, Glasgow. 'The Pet Dove.' Graham-Gilbert Bequest, 1877.)
1863 109 The Love Letter.
Lent by R. Bartholomew, Esq.
131 A Greek Girl.
Lent by John Orr Ewing, Esq., of Ratho.
160 Mrs. James Scott, of Kelly.
171 The Painter. (*Vide* 1854, No. 131.)
Lent by the Royal Scottish Academy.
188 Mrs. A. Forbes Irvine, of Drum.
246 Master William and Miss Eliza Ker.
282 A Girl with Flowers.
Lent by John Robertson, Esq.

Yorkhill, Glasgow.

1864 216 A Scotch Peasant Girl.
341 Misses Agnes and Margaret Ker, of Auchinraith.
370 Girl in a Fancy Dress.
388 Italian Girl.
589 Mrs. John Orr Ewing, of Ratho.
1865 458 Lady Deas.
623 Lord Deas.
1866 325 A Roman Girl.
423 The Right Hon. Charles Lawson, Borthwick Hall, Lord Provost of Edinburgh: Presentation Portrait.
1867 292 Mrs. Col. Elkington.
327 Portrait of a Lady.
375 Woman of Sonnino.
405 The Bandit's Bride. Painted in 1866. Presented to the Royal Scottish Academy 'In Memoriam' of the Painter by Mrs. Graham-Gilbert, of Yorkhill, Glasgow. (R.S.A. Collection.)
432 Master M'Grigor, son of Alexander M'Grigor, Esq., Glasgow.
478 Portrait of the Painter.
Lent by Mrs. John Watson.
571 John Tait, Esq., Sheriff of Perthshire: Presentation Portrait. For Court House, Clackmannanshire.
586 Mrs. Burns.
1876 60 The Gipsy Mother.
Lent by James Hay, Esq., Leith.
1880 119 Roman Girl.
Lent by James Watson, Esq.
133 The Gipsy Mother.
Lent by James T. Hay, Esq.
166 The Gipsy Girl.
Lent by J. H. A. Macdonald, Esq., Edinburgh.
224 Miss Graham.
Lent by James Watson, Esq.
226 Portrait.
Lent by Miss Hopkirk, Edinburgh.
246 Girl Asleep.
Lent by James T. Hay, Esq.
270 The Peasant Girl.
Lent by John Watson, Esq., Edinburgh.
288 Miss Oswald of Scotstoun.
Lent by J. Gordon Oswald, Esq., of Scotstoun.
332 Harry Maxwell Inglis, Esq., Loganbank.
Lent by the Lord Justice-General.
518 The Love-Letter.
Lent by J. H. A. Macdonald, Esq.

GRANT, Sir Francis, *P.*R.A. Painter

Born 1803. Died 1878.

Academician 1829-51 (Hope and Cockburn Award).

Hon. Member 1853.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

1829 27 Portrait of Lady : a Sketch.
69 Miss Ross and Miss Caroline Ross.
90 Portrait of a Lady.
192 Portrait of a Polish Jew. (Probably same as **1831,** No. 8.)

20 *Regent Terrace, Edinburgh.*

1830 26 Patrick Small Keir, Esq.
29 William Forrest, Esq.
35 The Hon. Mr. Bruce.
59 The Hon. Octavia Macdonald.
71 The Hon. Isabella Forester.

SCOTTISH ACADEMY.

Regent Terrace, Edinburgh.

1829 55 Lady Mary Dundas. (In some Catalogues only.)

1830 38 Miss Margaret Grant.
156 The Hon. Miss Forrester.
163 Trooper of 9th Lancers and his Horse.
224 Lord Gray on a Pony.
293 Portrait of a Lady.

1831 12 Lady Shaw Stewart.
17 Equestrian Portrait of J. D. Gardner Kinnear, Esq.
51 Mrs. George Kinnear and Child.
115 Rev. Dr. Gordon.
134 William Hay, Esq., of Dunse, on his Horse.
213 Miss Hope, Luffness.

1831 8 Head of a Jew. (Artist's second essay in oil painting. Exhibited as Diploma Work, owned by Scottish Academy. Probably same as 1829, No. 192. Not now in Diploma Collection. Withdrawn as in bad condition.)

Moray Place, Edinburgh.

1832 30 Deer-Stalking : a Sketch. J. Farquharson, Esq., of Invercauld, and his Two Foresters.
114 Misses Oswald, Daughters of Sir John Oswald.
178 Equestrian Portrait of J. S. Oliphant, Esq., of Gask.
205 Miss Kerr, Daughter of Lord Robert Kerr.
219 Sir Walter Scott, Bart. Painted at Abbotsford. (*Vide* **1880,** No. 411.)

5 *Manor Place, Edinburgh.*

1833 19 Florence, a Negro Slave Girl.
110 J. Campbell, Esq., of Jura, and Shepherd of the Island.
139 The First Meeting of the North Berwick Golf Club, with Portraits.
Lent by J. Campbell, Esq., of Saddel.
168 Group : Master Townsend, Miss Frances and Georgina Oswald, Children of Sir John Oswald, G.C.B.
175 The Death of the Antelope : Scene, Cape of Good Hope, with Portrait of J. Campbell, Esq., of Jura.
241 Mrs. Graham Spiers : a Sketch.

ROYAL SCOTTISH ACADEMY.

Sussex Villa, Sussex Place, Regent's Park, London.

1852 378 James R. Swinton, Esq.

1853 232 The Right Hon. Benjamin Disraeli, M.P.

1855 34 Mrs. Carrick Buchanan, of Drumpellier.
400 John Learmonth, Esq., of Dean.

1859 221 Mrs. Markham.

1860 403 Lieut.-General Sir J. Hope Grant, K.C.B. Painted in 1853 when Colonel of the 9th Lancers. (Scottish N.P.G. Bequeathed by Lady Hope Grant, 1892.)

1862 428 The Duke of Buccleuch, K.G., as Captain-General of the Royal Company of Archers. (Archers' Hall, Edinburgh.)
Lent by the Royal Company
458 Mrs. and Miss Hodgson : Presentation Portrait.

1865 452 Lieut.-General Sir Hope Grant, K.C.B. (National Portrait Gallery. Full-length, seated. Probably same. Bought 1888.)
689 The Lady Mary Craven.

Grant, Sir Francis, *P.*R.A.—*continued*

1866 497 Mrs. Singleton.
592 The late Viscount Hardinge on the field of Ferozeshah, mounted on his Arab, Meanee, his two Sons and his Nephew. (National Portrait Gallery. Threequarter-length portrait of Hardinge. Presented by Artist, 1876.)
Lent by Lord Viscount Hardinge.

1867 502 Miss Adelaide Kemble in the Character of Semiramide.

1869 521 H.R.H. the Duke of Cambridge at the Battle of the Alma leading the Guards, with Portraits of Colonels the Hon. J. M'Donald, Clifton and Tyrwhitt. Prince Edward of Saxe Weimar in command of a Company.

1870 327 Miss Grant.

1874 262 Sir Andrew Orr, of Harviestoun. (Kelvingrove Art Gallery, Glasgow. Bequeathed by James Orr, 1899.)

1876 320 John Whyte Melville, Esq. Painted for the Royal Golf Club of St. Andrews.

1878 208 General Sir Hope Grant, G.C.B.

1880 180 The Duke of Buccleuch. (Archers' Hall, Edinburgh.)
Lent by the Royal Company of Archers.
411 Sir Walter Scott. (*Vide* 1832, No. 219.) (Scottish N.P.G. Bequeathed by Lady Mary Ruthven, 1885.)
Lent by Lady Ruthven.

GREVILLE, Robert Kaye, LL.D.
Botanist and Painter

Born 1794. Died 1866.

Hon. Member 1829.

1831 342 View near Mavis Bank, Lasswade.
348 Mill, near Twizel House.
350 A Lane near Polton Bank, Lasswade.

31 *George Square, Edinburgh.*

1842 5 Pass of Leny, from the Road to the Trossachs.
162 Loch Hope, Sutherland.
200 Castle Crag, Borrowdale.
236 Smeathwaite Moss, Cumberland.

1843 261 Loch Katrine by Moonlight.
268 A Valley in North Wales.
Lent by Sir R. J. Eden, Bart.
345 Bridge in Pass of Llanberis.
349 Conway Castle.
408 Snowdon.

1844 75 A Fresh Breeze.
266 The Deer Forest.
307 Study of Mountain Stream, N. Wales.
326 The Ferry.
362 Scenery from the Scottish Alps.

1845 38 One of the Gates of Conway.
84 Watergate, Conway.
126 Mountains of Arran, from the South of Bute, etc.
134 The Mountain Tarn.
163 On the Road between Maentrog and Harlech.
331 Twilight on the Coast.
403 Sea Coast, near Portpatrick.
406 The Tinkers' Hall, Vale of Conway.

33 *George Square, Edinburgh.*

1846 157 A Fishing Station on the Coast.
182 Summer Morning on the Coast.
205 The Lime Kiln.
220 Glen in the Ochil Hills.
256 Snowdon, North Wales.
284 Going to the Fair.
314 Bamborough Castle.
353 On the Coast of Fife, between Burntisland and Pettycur.

1847 200 The Bass Rock.
209 The Smoo Cave, Sunderland.
221 Stirling Castle.
243 Tantallon Castle and Bass Rock.
260 English Lake Scenery.
328 Near Cape Wrath.
408 The Highlands.
530 Maentrog, North Wales.

1848 52 The Bass Rock.
266 Land of Mountain and Flood.

1852 102 Loch Ascog, Bute, with Arran.
242 Part of Conway, North Wales.
389 Near Easdale Slate Quarries.
406 Scenery on the Chisholm Pass.
444 Coast Scene.

1853 2 Strath Affric.
258 On the Crinan Canal.
392 Persecuted Waldenses in High Alps.

1854 2 In the Island of Arran.
47 Waterfall at Redesdale.

59 Waterfall in Chisholm Pass.
1855 346 Snowdon.
385 Scotch Firs in Strathaffric.
1856 413 Glen Affric.
1858 422 Glen Tilt.
1859 62 Tantallon Castle and the Bass Rock.
453 Moonlight on Loch Katrine.

GUTHRIE, SIR JAMES Painter

Born 1859.

Associate 1888. Academician 1892.

EIGHTH PRESIDENT 1902-

134 *Bath Street, Glasgow.*
1887 108 The Rev. A. Gardiner, D.D.
1888 453 In the Orchard.
Lent by T. G. Bishop, Esq., Hamilton.
1889 332 Tête-à-Tête.
Lent by J. Gardiner, Esq., Glasgow.
883 September Noon.
885 Harvest-Time.
925 The Tower Orchard, Cambuskenneth.
927 Stirling: Evening.
1020 Rope-Spinning.
(Nos. 883, 885, 925, 927, and 1020 Pastels.)
132 *West Regent Street, Glasgow.*
1890 15 Schoolmates. (Ghent Museum. Bought.)
Lent by T. N. Whitelaw, Esq., Rowmore, Row, Dumbartonshire.
7 *Woodside Place, Glasgow.*
1891-2 157 Mrs. Fergus.
310 Pastoral.
Lent by James Gardiner, Esq.
691 Tea: Pastel.
Lent by James Gardiner, Esq.
777 Workers on the Shore, Helensburgh: Pastel.
Lent by James Gardiner, Esq.
793 Esplanade: Sundown. (Pastel.)
Lent by H. H. Smiley, Esq., Paisley
1893 287 Midsummer. (Diploma Work. R.S.A Collection.)
367 A Window Seat: Pastel.
Lent by the Hon. James Bell, Lord Provost of Glasgow.
481 Study: Pastel.
Lent by W. B. Lawrie, Esq., Glasgow.
1894 238 Portrait of a Gentleman.
Lent by W. Ritchie, Esq.
275 Study.
Lent by William Young, Esq., R.S.W.
479 Autumn Sunlight.
1895 189 Joseph Russell, Esq., D.L.
240 Patrick Boyle Smollett, Esq., of Bonhill.
Lent by the County Council of Dunbartonshire. (Presented by Subscribers.)
354 Major Richard Hotchkis.
1896 106 W. J. Woodman Smith, Esq.
296 Miss Hamilton.
1897 30 Mrs. MacLehose.
Lent by James MacLehose, Esq., Glasgow.
141 Master Roy Garroway.
7 *Woodside Place, Glasgow, and West House, Glebe Place, Chelsea, London.*
1898 58 Master Ned Martin.
Lent by Edward Martin, Esq., Wimbledon.
255 Portrait of my Mother.
341 Bailie Sinclair.
Lent by Alex. Sinclair, Esq., Glasgow.
1899 193 John Burnet, Esq., F.R.I.B.A.
1900 54 Mrs. J. A. Brown, Paisley.
278 Miss Jessie Martin.
Lent by Edward Martin, Esq.
1901 381 The Rev. Alexander Whyte, D.D.
Lent by the Free Church of Scotland.
405 Mrs. Watson.
Lent by G. L. Watson, Esq., Glasgow.
1902 385 James Mylne, Esq., W.S.
1903 166 The late Alexander Osborne, D.L. (Kelvingrove Art Gallery, Glasgow. Painted for the Corporation, 1897.)
Lent by the Corporation of the City of Glasgow.
279 Miss Jeanie Martin.
378 Mrs. Manfred Jardine.
41 *Moray Place, Edinburgh.*
1904 266 The Lady Alice Shaw Stewart.
Lent by Sir Hugh Shaw Stewart, Bart., M.P., Ardgowan.
302 Field Work in the Lothians.
Lent by Mrs. George Elmslie Troup.
525 Professor William Jack, LL.D., University of Glasgow.

Guthrie, Sir James—*continued*

1905 150 The Duke of Montrose, K.T.
292 Lieut.-Col. the Marquis of Tullibardine, D.S.O.
521 Miss Kinnear.
Lent by the Directors of the Girls' School Company, Glasgow.
1906 132 C. H. Scott Plummer, Esq., Sunderland Hall.
219 Mrs. John R. Findlay, of Aberlour.
255 Mrs. John Warrack, Jr.
1907 262 Lady Bell, of Montgreenan.
312 George Maclachlan, Esq.
1908 227 The Velvet Cloak. (Mrs. Alex. Maitland.)
Lent by Mrs. Craig Sellar, Ardtornish.
280 The Right Hon. Sir Henry Campbell-Bannerman, G.C.B., M.P. (Scottish N.P.G. Presented by subscribers, 1912.)
1909 248 Lady Stirling-Maxwell.
263 James Caldwell, Esq., County Clerk of Renfrewshire.
Lent by County Council of Renfrewshire.
1910 162 Sir James Coats, Bart.
224 His Grace the Duke of Buccleuch, K.G., Captain-General of the King's Bodyguard for Scotland. (Archers' Hall, Edinburgh.)
Lent by the Royal Company.
1911 87 The Lord Dunedin, Lord Justice-General. Painted for the Legal Profession in Scotland. (Owned by Faculty of Advocates.)
227 The Lady Helen Munro Ferguson.
Lent by the Right Hon. R. C. Munro Ferguson, M.P., of Raith & Novar.
249 Mrs. Craig Sellar, of Ardtornish.
Lent by Mrs. Craig Sellar.
1912 77 H.E. the Lord Carmichael, of Skirling.
81 The Lady Carmichael, of Skirling.
(Nos. 77 and 81 presented to Sitters by Friends, 1908.)
116 Sir George M. Paul, LL.D., D.K.S.
Lent by the Society of Writers to H.M. Signet.
1913 65 Sir William Turner, K.C.B. Presented to the University by the Subscribers. (In Senate Hall.)
127 A. Stodart Walker, Esq. Painted for the Scottish Modern Arts Association.
250 Mrs. H. Auldjo Jamieson.
1914 186 The Lady Hermione Stuart, daughter of the Earl of Moray.

Rowmore, Row, Dunbartonshire.

1915 132 The Duke of Atholl, K.T.
183 Mrs. F. C. Gardiner, Old Ballikinrain.
262 W. G. Gardiner, Esq.
1916 110 A. Leslie Hamilton, Esq., 3rd H.L.I.
Lent by J. W. Hamilton, Esq., A.R.S.A.
176 The Earl of Moray.
240 Frank J. Usher, Esq.

HALSWELLE, Keeley — Painter

Born 1832. Died 1891.
Associate 1865.

136 *George Street, Edinburgh.*
1856 180 In Vino Veritas.
1857 45 Moonlight.
80 The Bridge of Sighs.
310 Distant View of Arundel Castle.
550 The Sands, Portobello.

16 *Picardy Place, Edinburgh.*

1858 6 Moonlight on Canal, near Edinburgh.
51 Sketch on the Beach, near Hastings.
84 Moonrise: Stratford-on-Avon.
446 'Those beams that gild thy native walls
Are sleeping on thy tomb.'
498 'The Recruiting Party': 'Virtuti nihil obstat et Armis.'
504 'Night thickens, and the Crow makes Wing to the Rooky Wood.'
578 Oteley Park, Shropshire.
1859 173 Dunkeld.
316 Welch Hampton, Shropshire.
353 On the Beach, near North Berwick.
546 Sketch on the Tay, near Dunkeld.
675 Child's Dream.
1860 41 The Rustic Porch.
68 The Needles, Isle of Wight.
118 'There's a path by the river shaded with trees,
Where you may walk, and may talk, if you please.'
127 Sketch on the Beach, near Ecclesbowie.

271 'Alas! for the rarity
Of Christian charity.'
532 Mist on Benvenue: sketched near the Trossachs.
563 Sketch on the Beach, near Hastings.
654 West Point, Ventnor.
1861 10 In Glen Ogle, Perthshire.
299 Sunlight: a Sketch.
353 Hastings, Sussex.
436 Study of Trees, near Duddingston.
560 Scene from the 'Two Gentlemen of Verona.'

Bellfield, Duddingston.

1862 134 'Twelfth Night': Sir Toby Belch and the Clown. (Kelvingrove Art Gallery, Glasgow. Presented by A. W. Finlayson, 1903.)
140 Storm clearing off.
148 Sunset on the Beach: Hastings.
204 The Path through the Wood.
308 Moonlight: Tantallon Castle.
355 'Much ado about Nothing.'
517 The Earthstopper.
803 Rhayadr Maur, Caernarvonshire.
1863 113 'Signals of Distress.'
266 Newhaven, Firth of Forth.
Lent by William Davie, Esq.
374 Irish Boats in Firth of Forth.
515 The Wreck.
591 The Bravos.
609 The Lifeboat.
776 Sketch on the Beach.
1863 26 The Wreck.
119 The Chalk Cliff.

Bellfield, Duddingston, and 16 Picardy Place, Edinburgh.

1864 7 On the Jib-boom.
19 The Last Look of Home.
245 The Sculler.
275 A Newhaven Fish-Lassie.
344 David Halswelle, Esq.
397 Out for a Pull.
507 The Sleepy Boy.
524 Shrimpers.
679 A Sunny Day on the Coast.

Bellfield, Duddingston.

1865 124 The Path through the Corn.
144 The Shady Stream.
353 The Night March.
370 The Mussel Gatherers.
406 Waiting for a Nibble.
539 A Chip of the Old Block.
810 Sly Glances.
Lent by John Evans, Esq., Trafford Mount.
819 'Caller Herrin'.'
1866 365 Sunny Hours.
Lent by John Evans, Esq.
618 His Faither's Son.
799 'Fisher Folk.'
1867 78 Summer: Moonlight.
237 Jack Cade's Rabblement. (Bury Art Gallery. Presented by Henry Whitehead, 1901.)
288 'Whistle and I'll come to you, my Lad.'
438 A Message from the Sea.
863 The Burgomaster.
885 Portrait of a Lady.
1868 380 The Fisherman's Daughter.
465 Newhaven Minstrels.
489 Say 'Yes.'
1869 8 Fish Auction, Newhaven.
111 Dolce far niente.
Lent by J. C. Harter, Esq., Leamington.
467 Scene in the Piazza Navona, Rome.
Lent by James T. Gibson-Craig, Esq.
660 Contadini waiting for Hire: Scene at the Theatre of Marcellus, Rome.
1870 304 'Roba di Roma': a Scene in the Piazza Navona, Rome.
Lent by James T. Gibson-Craig, Esq.
506 The Old Story.
Lent by W. Spencer Johnston, Esq.
680 Idle Hours.
Lent by J. Park Robinson, Esq.

Bellfield, Duddingston, and 39½ Old Bond Street, London.

1871 1029 Pilgrims at the Scala Santa, Rome.

39½ Old Bond Street, London.

1872 92 Ave Maria.
Lent by J. T. Gibson-Craig, Esq.
393 Pilgrims at Scala Santa, Rome.
1873 58 'Osteria.'
Lent by James T. Gibson-Craig, Esq.
1876 78 Incident in a Country Church, Italy: Small Replica of Original Picture.
103 Contadina at a Shrine.
509 Finished Sketch: Lo Sposalizio bringing home the Bride.
Lent by Thomas Scott, Esq., C.A.

Halswelle, Keeley—*continued*

518 Roman Fruit Girl. (Hull Art Gallery. 'A Roman Fruit Seller.' Presented by Mrs. G. E. Cade, 1912.)
1009 Sketch in the Piazza Consolazione, Rome.
1026 An Image-seller of the Kingdom of Naples. (Salford Art Gallery. 'Il Madonnajo, the Image Dealer.' Ed. R. Langworthy Bequest, 1877.)
1877 68 Trees, Maple-Durham: Sketch on the Thames.
246 Cardinal Antonelli leaving the Council, 1869.
277 Pursued.
422 Maple-Durham, on the Thames.
459 Sonning Bridge and Village, on the Thames.

14 *Charles Street, Middlesex Hospital, London.*
1878 326 Rome, from the Sistina.
483 Non Angli sed Angeli. (N.G. of N.S.W., Sydney. Bought 1879.)

4 *Albemarle Street, Piccadilly, London.*
1880 81 Sketch of Gathering Clouds.
141 'Solemn and silent everywhere,
Nature with folded hands seemed there,
Kneeling at her evening prayer.'
181 On the Thames, near Shiplake.
512 Medmenham Church.
1880 19 Scene on the Piazza Navona, Rome: Sketch of the large picture of the Roba di Roma.
Lent by J. T. Gibson-Craig, Esq.
72 Ave Maria.
Lent by J. T. Gibson-Craig, Esq.
1881 49 Tug and Timber Barge.
448 Water Lilies.
1882 53 Whittenham Clumps, Berkshire.
1884 292 At Sonning.
557 The Valley of the Thames, near Sutton Courtney.
1885 367 Rokeby, Junction of the Tees and the Greta.
1886 197 Flying Scud.
1887 15 The Heart of the Coolins. (N.G. of Victoria, Melbourne. Bought 1887.)
1889 453 Rokeby, Yorkshire. (Leeds Art Gallery. 'The Mouth of the Greta, Rokeby,' 1888. Presented by Alderman J. Hepworth, 1890.)
1890 44 On the Greta, Yorkshire.
1891 376 October Woodlands.
1891-2 288 (No title in Catalogue.)
Lent by John Kermack, Esq., W.S.
663 Rye, Sussex.
Lent by Thomas Scott, Esq., C.A., Edinburgh.

HAMILTON, James **Painter**

Born 1853. Died 1894.
Associate 1886.

20 *Dublin Street, Edinburgh.*
1875 61 A Quiet Hour.
470 Coast Scene, near Cramond.
489 Resting.
1876 9 Study from Nature: Berwickshire.
1877 83 Breakfast-time.
Lent by Wm. Macrae, Esq., Edinburgh.
186 Oats.
400 A Woodland Stream.

16 *Picardy Place, Edinburgh.*
1878 100 The Haunt of the Wild Duck.
530 Jeannie's Cares.
Lent by Geo. B. Thornton, Esq., Edinburgh.
594 Rustic Employment.
664 In the Heart of the Trossachs.
734 A Highland River.
1879 191 Summer.
290 Reuben Butler and Jeanie Deans.
478 In the Woods.
630 Preparing for Harvest.
1880 5 Sunshine and Shade.
171 The Music Lesson.
516 The Tower Bridge, Cockburnspath.
647 Touchstone, Audrey, and William.

1 *Alva Street, Edinburgh.*
1881 322 The Edge of the Wood.
450 Strolling Dancers of the Middle Ages.
1882 408 James IV. and Princess Margaret.
1883 44 In the Olden Time.
87 Against Odds.
462 A Good Blade.
701 'Mark me! for the word I speak
Shall bring the colour to thy cheek.'
778 A Game of Chess.
1884 17 Treasures.

132 Study.
161 Refugees: Glencoe, 1692.
273 A Cup of Cold Water.
324 After the Fray.
1885 108 Edith.
300 Norna addressing the Spirit of the Storm.
497 Persuasion.
626 Muir.

13 *Jordan Lane, Morningside, Edinburgh.*
1885 495 A Summer Day in a Forfarshire Valley.

13 *Jordan Bank, Morningside, Edinburgh.*
1886 65 A Fray.
129 A River's Bank.
202 A Woodland Glade.
654 A Rebel's Daring.
682 A Catastrophe.

13 *Jordan Lane, Morningside, Edinburgh.*
1887 101 Portrait.
112 John L. Campbell, Esq., Newmilns.
182 A Silent Dialogue.
267 Nellie.
274 The Spinning-wheel.
291 The Burn Braes.
592 The Road to Darvel.

Canaan Grove, Morningside, Edinburgh.
1888 45 Andrew Scott, Esq.
124 Robert Beatson, Esq., W.S.
153 A Mill Road.
162 Sunshine and Shade.
274 David Whyte, Esq.
280 The End of its Journey.

12 *Queen Street, Edinburgh.*
1889 13 G. T. Balfour Kinnear Esq., W.S., Cross.
47 Of the Clan Mackay.
138 Leaving the Mountains to follow Prince Charlie.
196 Dunure in Springtime.
262 The Heads of Ayr.
279 'Gertie.'

23 *Royal Crescent, Edinburgh.*
1890 117 Portrait.
121 Waiting for the Bride.
148 Road to Aberfoyle.
154 Daisy, Daughter of James Ainslie, Esq.
304 Winton Woods.
327 'For Scotland's Right.'
332 Eveline, Daughter of A. Anderson, Esq.
1891 59 State Papers.
Lent by Andrew Scott, Esq.
394 'Where Willows Grow.'
453 John Highet, Esq., M.D., Hon. Sec., Troon Golf Club.
474 Portrait.
1891-2 152 On the Alert.
219 In Hiding.
364 Rev. George Matheson, D.D.
377 Bunkered.
411 'When Day slow melteth into Dusk.'
1893 101 Meadowland, Ayrshire.
141 'Sir Duncan Campbell was about to reply, when Annet Lyle entered the apartment': 'A Legend of Montrose.'
182 At Play.
196 Idle Moments.
330 Bertie and Alec, Children of Robert Beatson, Esq., W.S., Firhill, Colinton.

3 *Fettes Row, Edinburgh.*
1894 45 Mrs. Scott.
265 'When the Bairnies are asleep.'
268 John Simpson, Esq.
292 'Break, break, break.'
323 Mrs. Simpson.
1895 14 Persuasion.
106 Ella: a Sketch.
Lent by Mrs. James Hamilton.
276 A Tale of the '45.
Lent by Mrs. James Hamilton.
364 Mending the Spinning-wheel.
Lent by A. Oliver Riddell, Esq., Slateford.
369 The Children's Picnic.
Lent by Birnie Rhind, Esq., A.R.S.A.

HAMILTON, James Whitelaw Painter

Born 1860.

Associate 1911.

Thornton Lodge, Helensburgh.
1885 30 A Stranger in the Garden.
921 In the Country.
954 At Cockburnspath.
1886 965 After Sundown.

Hamilton, James Whitelaw—*continued*

1057 At Greenwich.
1090 Sunny Hours.
1887 12 Barges on the Seine.
49 Pastoral.
628 On the Quay, Paris.
160 *Bath Street, Glasgow.*
1888 12 On the Sands.
72 Watching the Game.
1889 729 Landscape.
Thornton Lodge, Helensburgh.
1890 410 The Gipsies : Evening.
1891-2 512 Landscape.
151 *Bath Street, Glasgow.*
1893 189 Winter.
293 A Fruit Vendor : Lombardy.
Tower House, Helensburgh.
1894 141 Landscape.
The Grange, Helensburgh.
1895 131 Piazza dei Signori, Verona.
289 At Burnmouth.
1896 92 Venice.
422 A Summer Evening.
1897 36 On Crail Sands.
275 Pastoral.
1898 230 Woodland Landscape.
240 The Harbour at Burnmouth.
1899 81 In the Harbour, Eyemouth.
359 Noon-day at Burnmouth.
1900 271 At Burnmouth.
378 In the Harbour : Evening.
1901 390 Departure of the Boats.
424 Morning in the Harbour.
1902 151 The Old Mill.
417 Landscape.
1903 354 Sundown.
478 Tweedmouth.
1904 111 At Callander.
384 The Harbour, Burnmouth.
1905 539 The Storm.
1906 158 Ebb-Tide.
386 St. Abbs.
1907 125 Fishing Boats at Eyemouth.
239 Burnmouth.
260 Dunblane : Evening.
1908 249 Fishing Village.
336 East Lothian Landscape.
1909 198 Old Hailes.
482 Moorland.
1910 466 Hillside Pastures.
1911 84 Twilight.
158 The Gareloch.
1912 52 The White Tower, Eyemouth.
114 Night at the Harbour.
214 A Strathendrick Village.
1913 15 After Sundown.
140 Eyemouth Bay.
Lent by W. H. Raeburn, Esq., Helensburgh.
1914 169 Richmond Castle.
204 Street Scene.
359 Fishcurer's Yard, Eyemouth.
1915 79 Berwickshire Headlands.
125 West Highland Pastoral.
147 After the Storm.
455 Yorkshire Landscape.
1916 207 West Highland Landscape.
258 Twilight.
288 Westmoreland Fells.

HAMILTON, Thomas **Architect**

Born 1784. Died 1858.
Foundation Academician 1826.
Treasurer 1826-1829; 1846-1850.

EDINBURGH EXHIBITION SOCIETY.

1815 11 Architectural Design.

SCOTTISH ACADEMY.

41 *York Place, Edinburgh.*
1827 85 Royal High School of Edinburgh.
86 Bird's-eye View of Western Part of City of Edinburgh.
108 South-west View of High School of Edinburgh.
134 Perspective Sketch of a Church.
1828 168 Villa at Kirkhill.
169 Architectural Design, embellished with Sculpture.
170 Lawrence-Park House, Stirlingshire.
171 Campston House.
57 *York Place, Edinburgh.*
1829 276 Perspective View of a Public Building.
289 Design for Entrance-Gate.

1831 304 Design of John Knox Church: North-east View from the new South Approach in front of the Advocates' New Library.

1831 27 Architectural Design. (Exhibited as Diploma Work, owned by Scottish Academy. Probably same as 'Front View of High School,' marked 'presented to Scottish Academy, Oct., 1831,' belonging to R.S.A., but not in Diploma Collection.)

ROYAL SCOTTISH ACADEMY.

9 *Howe Street, Edinburgh.*

1849 467 Perspective View of Proposed Building on the Mound, illustrative of a Design prepared by instructions of the Royal Scottish Academy.

1858 732 View of the High School, from the South-east.

733 John Knox Church.

1863 305 Design for the Royal Scottish Academy and National Galleries, Edinburgh.
Lent by the Royal Scottish Academy.

1887 716 Design for the High School, Edinburgh: Front Elevation.
Lent by the Royal Scottish Academy.

750 Design for the High School, Edinburgh.
Lent by the Royal Scottish Academy.

780 Design for the Royal Scottish Academy and the National Galleries.
Lent by the Royal Scottish Academy.

HARDIE, Charles Martin — Painter

Born 1858.

Associate 1886. Academician 1895.

3 *West Preston Street, Edinburgh.*

1877 159 Sunday Morning.

563 Sheep: a Study.

10 *Picardy Place, Edinburgh.*

1878 171 On the East Lothian Coast.
Lent by G. L. M'Arthur, Esq., Glasgow.

470 An Old Country Road.

569 A Student of the Gentle Art.

641 A Difficult Passage.

1879 125 October.

152 Walking to the Town.

179 The Baron's Jester.

714 'The Good Old Times of John Alden.'

868 Saturday Afternoon.

1880 12 A Wet Day: Kirkcudbright.

78 Down among the Orchard Grass.
Lent by T. Duncan, Esq., Edinburgh.

154 Obadiah Binds-his-princes. . . . Chaplain in Ireton's Regiment.

470 The Swish of the Scythe.

906 Summer-time.

1881 358 Marsh Marigolds.

442 The Foster-Mother.

703 The Artist's Studio.

1001 Convent Calm.
Lent by J. C. Bell, Esq.

1882 284 Happy Dreams.

491 Wayside Flowers.
Lent by J. Purves, Esq.

652 'Linking o'er the lilie-white Lea.'

884 Mistress Dorothy's Pets.

1005 The Ducks' Breakfast.

1883 6 On a Barge at Dort.

62 Silver and Gold.

124 The Hand-Plough: Potato-furring in a Roxburghshire Garden.

777 The Shoemaker's Pansies.

791 Friendly Critics.

1884 320 The Introduction.

417 A Sunny Autumn Day.

512 Between the Dances.

516 The Watering Trough.

630 Gleaners.

1885 13 Beatrice.

288 'My Heart is sair for Somebody.'

355 An Old Gate.

394 'The Kirkin'.'

725 John Smart, Esq., R.S.A.

1885 93 Saragossa.

259 'Shoemakers.'

276 The Grandfather.

440 Selling Tomatoes: Barcelona.

448 The Market, Xeres.

548 The Street in the Alhambra.

659 San Miguel, Xeres.

743 A Street in Xeres.

1886 95 Our Grandmothers' Dancing School.

112 Autumn Sunlight: Ancrum.

419 Poppies.

Hardie, Charles Martin—*continued*

467 A Word in the Bygoing.
741 Home from the Soudan.
1887 203 In the Gloamin'.
317 Summer Evening: Ancrum Village.
330 Thomas Fairgrieve, Esq.: Presentation Portrait.
367 'Ca' the Yowes to the Knowes.'
470 Thomas Greig, Esq.
608 A Spring Pastoral.
1887 291 In the Alhambra, Granada.
337 The Studio Fireplace.
15 *Shandwick Place, Edinburgh.*
1888 199 A Bit of a Romp.
Lent by W. B. Hardie, Esq.
234 Peaceful Warfare.
277 John Livingstone, Esq.
Lent by the Ministers' Daughters' College.
292 Two Families.
293 'Golden Autumn: Hips and Haws.'
395 Chrysanthemums.
Lent by Mrs. Mitchell.
1889 14 An Unrecorded Coronation, Inchmahome. 'The Isle of Rest,' A.D. 1548.
62 M. Albert Schuyler.
342 The Rev. A. Wallace Williamson.
486 A Royal Decoration, Inchmahome. 'The Isle of Rest,' A.D. 1548.
Lent by W. B. Mackay, Esq.
1890 32 Robert Croall, Esq.
58 A Midsummer Day's Dream.
88 The Forest of Arden.
198 Letters and Love-Letters.
334 Juliet.
372 A Duck Pond.
1891 185 The Dawn of 'Waverley.'
216 A Pastoral.
293 'The Land o' the Leal.'
348 Memories.
358 The Post Office at Fairport.
373 John Grieve, Esq.
401 Portrait.
Lynedoch House, Belford Road, Edinburgh.
1891-2 252 W. D. M'Kay, Esq., R.S.A.
306 A Portrait.
410 Cornet Graham and the Curate in Neil Gow's Change-House.
Lynedoch House, Lynedoch Place, Edinburgh.
1893 86 Mrs. Ritchie.
108 The Childhood of Sir Walter Scott.
132 'Echo,' Daughter of Andrew Jameson, Esq.
165 At the Bell Inn.
170 'A cobbler would a-fishing go.'
1894 96 Children of G. Washington Browne, Esq., A.R.S.A.
154 Portrait of a Lady in Green Velvet.
198 Sir Charles Ross, Bart., of Balnagowan: Presentation Portrait.
302 'Let Sleeping Dogs Lie.'
346 The Meeting of Burns and Scott. (Said to be in a New Zealand Public Gallery.)
1895 58 Constance.
221 Major-General D. B. Lockhart.
322 After the '45: a Jacobite Prisoner in an English Village.
396 Sir William S. A. Lockhart, K.C.B.
415 Major-General Henry Craigie Brewster.
1896 200 Presentation Portrait.
255 Archibald Butter, Esq., of Faskally. Presented by the Tenantry.
338 A Colonial.
362 Portrait of a Boy playing Cricket.
380 The Gambling at the Foot of the Cross. (Diploma Work. R.S.A. Collection.)
1897 226 A Portrait.
274 William Gillespie Bryson, Esq., Strathlene.
295 Sir Alex. Muir Mackenzie, Bart., Delvine.
337 W. C. Williamson, Esq., 18th Hussars.
1898 161 The Duet.
266 Mrs. Jenkinson.
345 The Judgment of Paris.
415 Constance.
1899 59 Colonel D. M. Smythe, of Methven.
123 Richard Clark, Esq., Chairman of the Edinburgh Parish Council.
Lent by the Parish Council.
224 The Colonel's Daughter.
277 Major Randle Jackson, Swordale.
392 C. J. Cunningham, Esq.
Lynedoch Studio, Lynedoch Place, Edinburgh.
1900 43 The Studio Mirror.
Lent by Robert Allan, Esq.
237 The Earl of Elgin: Sketch for Curling Picture.
327 Captain Home Drummond Moray.

380 Match between North and South at Carsbreck. (Caledonian Curling Club Collection.)
409 Mrs. George Beattie.

Lynedoch Studio, Dean Bridge, Edinburgh.

1901 319 A Portrait.
377 George James Beattie, Esq., J.P.
432 An Enthusiast.
452 Gideon Pott, Esq., of Dod. Presented by the Duke of Buccleuch's Hunt.
1902 143 Mary, the Maid of the Inn.
293 The White Dovecot.
441 George Ure, Esq.
481 The Eviction of the Gipsies from Dern-cleugh: 'Guy Mannering.'
499 Archibald E. Orr Ewing, Esq.
1903 173 A Master of the Trinity House, Leith.
Lent by the Trinity House.
336 George Mackay, Esq., Inveralmond.
371 Late Lieutenant E. J. Younger, 16th Lancers.
Lent by George Younger, Esq., Valley-field.

Lynedoch Studio, 1 Belford Road, Edinburgh.

1904 171 The New Frock.
206 W. Peacock Edwards.
1905 184 Mrs. Richard Clark and Colin.
241 Sir Hector Munro, Bart.
1906 149 Primroses.
288 The Infieftment Ceremony, Dunfermline, 21st Nov., 1903. (Carnegie Trust, Dunfermline.)
Lent by Andrew Carnegie, Esq., LL.D.
1907 178 Alexander Mitchell, Esq., Luscar.
325 George Bell Brown, Esq.
335 John Marshall, Esq., LL.D., Rector, Royal High School.
1908 183 A Young Skip: Portrait of Darg, Son of John T. Laing, Esq.
1909 141 A Golden Wedding.
280 James Swan, Esq.
286 Charles Merrylees, Esq.
1910 217 A Scottish Interior. (Smith Institute, Stirling. Presented by D. Y. Cameron, A.R.S.A., 1910.)
236 Scott and Carlyle meeting in the Shop of Tait, the Bookseller.
246 A Warwickshire Smithy.
1911 110 For the Evening Meal.
154 Left on the Bridge: 'In Manus tuas Domine.'
211 The late Mr. Compton as Touchstone.
Lent by Edward Compton, Esq.
1912 2 A Moorland Tarn.
50 James Mackintosh, Esq.
185 Arthur F. Stewart, Esq.
1913 47 Sloe Blossom.
191 The Royal Burgh of Inverkeithing.
211 A Californian Lady.
1914 185 The Stepping Stones.
321 Whins and Scotch Firs.
323 Spring Time on Firth of Forth.
1915 260 In Fair Menteith.
279 A Busy Corner.
283 Harvest Moon.
1916 142 Springtime in Menteith.
298 On Gartrennich Moss.
369 'The Tender Blossom on the Tree.'

HARVEY, SIR GEORGE Painter

Born 1806. Died 1876.

Foundation Associate 1826.

Academician 1829 (Hope and Cockburn Award).

FOURTH PRESIDENT 1864-1876.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

Stirling.

1826 131 Portrait of an Old Gentleman.
139 Portrait of an Old Lady.
162 Village School.
225 Showing the Prize.

SCOTTISH ACADEMY.

9 *South St. David's Street, Edinburgh.*

1827 19 The Leisure Hour.
46 A Group from Nature.
56 Cottage Children.
57 Disputing the Billet.
197 The Small Debt Court.
209 The Entangled Line.
214 Harrying the Byke.
1828 26 The Skilful Physician.
45 The Last Pinch.
86 Rabbit-hunting.
118 Group of Children: Portraits.

Harvey, Sir George—*continued*

143 The Cottage Window.
189 Looking-out.
17 *Union Place, Edinburgh.*
1829 21 Evening at Home.
74 The Truant.
146 The Lost Child Restored.
1830 154 The Covenanters. (Kelvingrove Art Gallery, Glasgow, as 'The Covenanters' Preaching.' Presented by John Fleming, 1870.)
267 Family Group.
1831 36 A Covenanter.
41 The Baptism.
166 A Covenanter.
261 Cabinet Portrait.
1831 13 The Alarm. (Exhibited as Diploma Work, owned by Scottish Academy. Now in R.S.A. Diploma Collection.)
1832 53 Examination of a Village School. (Leicester Art Gallery, as 'Catechising in a Scotch School,' dated 1832. Bought 1886.)
65 The Foundling.
237 Study of an Old Shepherd.
1833 83 The Village Schoolmaster.
95 Saturday Afternoon.
5 *York Place, Edinburgh.*
1834 10 Boys and Burning Glass.
56 The Collection Plate.
233 'He paid too much for his Whistle.'
1835 24 Casting Glaicks.
50 Curlers.
Lent by Sir Gilbert Stirling, Bart., Larbert House.
83 Plaiting Rushes.
21 *Duke Street, Edinburgh.*
1836 153 Drumclog.
1837 87 The Minnow Pool.
177 Shakespeare before Sir Thomas Lucy.
25 *York Place, Edinburgh.*
1838 42 John Bunyan in Bedford Gaol.
168 A Scene in the Interpreter's House.

ROYAL SCOTTISH ACADEMY.

1839 131 A Castaway.
15 *Brunswick Street, Hillside, Edinburgh.*
1840 11 The Covenanters' Communion. (*Vide* **1863,** No. 139, and 1875, No. 59.)
55 Gloamin'.
127 Robbers Melting Plate. (Formerly in R.S.A. Collection. Presented by Wm. Forrester. Owing to its bad condition he substituted in 1874 'Covenanters' Communion.' *Vide* 1875, No. 59.)
1841 16 Sabbath Evening.
1842 74 Argyle an Hour before his Execution.
184 Auld Lang Syne.
1843 14 The Minister's Visit.
1844 161 A Highland Funeral.
1845 142 Incident in the Life of Napoleon.
Lent by William Miller, Esq.
211 Mungo Park and the Little Flower.
1846 63 A 'Schule Skailin'.' (N.G. of Scotland. Presented by Mrs. Duncan J. Kay, 1904.)
274 The Enterkin, Leadhills.
374 Portrait of a Lady.
1847 192 First Reading of the Bible in the Crypt of Old St. Paul's. Painted 1839-42.
Lent by John Clow, Esq., Liverpool.
1848 186 Quitting the Manse.
1849 41 Blowing Bubbles: The Past and the Present.
Lent by Mrs. W. F. Tayler, London, who selected it from Royal Academy, 1848, as £300 Art Union prize.
271 Auchynore, Argyleshire.
1851 18 Wise and Foolish Builders.
106 Professor Wilson. Painted for the Philosophical Institution.
365 Favourites: Group of Portraits.
1852 37 Nook in the Clyde, above Lanark.
1853 26 Hindford.
Lent by William Wilson, Esq.
56 Village Bowlers. (N.G. of Scotland. Presented by Sir Donald Currie, K.C.M.G., 1907.)
Lent by John Miller, Esq., Liverpool.
1854 28 The Head of the Burn.
63 Sun-Down.
21 *Regent Terrace, Edinburgh.*
1855 113 Dawn revealing the New World to Columbus. Painted 1852. Purchased by the Association for the Promotion of the Fine Arts for the Edinburgh National Gallery. (Withdrawn from N.G. of Scotland in 1878 in consequence of its bituminous condition.)

199 The Night-Mail.
381 Pompeii.
1856 214 Loch Lee.
Lent by William Wilson, Esq.
265 Loch Skene.
328 Rev. John Brown, D.D., United Free Church of Scotland.
1857 118 John Bunyan and his Blind Daughter selling Laces at Door of Bedford Jail.
Lent by Robert Horn, Esq.
304 Ferragon, Perthshire.
Lent by Robert Horn, Esq.
1859 129 Sabbath in the Glen.
Lent by Lord Panmure.
1860 345 Sheep-shearing
473 Auld Lang Syne :
'We twa ha'e run about the braes.'
474 Auld Lang Syne :
'But seas between us braid ha'e roar'd.'
475 Auld Lang Syne :
'We twa ha'e paidl't i' the burn.'
501 Auld Lang Syne :
'We'll tak' a right guid wally-waught.'
Nos. 345, 473, 474, 475, and 501 lent by Robert Horn, Esq., Advocate, Edinburgh.
1861 9 John Beveridge, Esq.
240 Glen Dhu, Isle of Arran.
425 Goatfell, from Strathwillan.
1862 190 Lee Castle, Forfarshire.
194 Rev. G. D. Cullen.
270 'Ca' the Yowes to the Knowes.'
Lent by James Muir, Esq., Arbroath.
323 Mrs. Napier, of West Shandon, and her Spinning-Wheel. Painted for Robert Napier, Esq.
1863 347 The Mountain Pool.
Lent by Kirkman Finlay, Esq., Liverpool.
416 Callaruish: Druid Remains, Isle of Lewis.
583 A Moss Laird.
1863 51 Pompeii.
Lent by John Beveridge, Esq.
69 Loch Lee.
Lent by Robert Horn, Esq.
139 Covenanters' Communion. Painted 1839. (*Vide* 1840, No. 11, and 1875, No. 59.)
Lent by Rev. G. D. Cullen.
189 Ferragon.
Lent by Robert Horn, Esq.
244 Bunyan and his Blind Daughter selling Laces at the Door of Bedford Jail.
Lent by Robert Horn, Esq.
247 Portrait of an Old Lady.
Lent by Robert Horn, Esq.
1864 361 The Penny Bank.
1865 529 A Joyful Mother of Children.
1866 424 A Drove-Road. (Kelvingrove Art Gallery, Glasgow. Presented by T. Graham Young, 1900.)
1867 413 Ardlui, Loch Lomond.
491 John Elder, Esq., W.S. Presented to the Royal Scottish Academy by the Painter. (R.S.A. Collection.)
561 A Scottish Moorland.
Lent by James Cullen, Esq.
1868 495 Glen Falloch, looking towards Loch Lomond.
1869 372 The Bailie of Proven.
475 Ben-Ledi.
493 Auchyncasse: a Stronghold of the Douglas.
1870 456 Mountain Tarn.
564 Girl Knitting.
1871 355 Inverarnan, Head of Loch Lomond.
441 Far from Home. (Aberdeen Art Gallery. Bequeathed by Francis Edmond, LL.D., 1892.)
1872 151 West Shandon, the Residence of Robert Napier, Esq.
342 The Eagle's Nest, Loch Awe.
1873 229 William Rankin, Esq. Presented by his Fellow-townsmen of Stirling.
333 Threave Castle: Stronghold of the Douglas.
Lent by John Forbes White, Esq.
348 William Wordie, Esq.
1874 188 Port Sonachan: Ben Cruachan in the distance.
Lent by David Wallace, Esq., Gartsherrie.
336 Dunluce Castle, Coast of Ireland.
427 Holy Isle, Lamlash Bay. (Dundee Art Gallery. Presented by J. G. Orchar, 1890.)
Lent by James G. Orchar, Esq.

Harvey, Sir George—*continued*

1875 59 The Covenanters' Communion.
Lent by the Royal Scottish Academy.
(This is a small version of 1840, No. 11, re-exhibited **1863**, No. 139. Presented in 1874 to R.S.A. by Wm. Forrester to replace 'Robbers Melting Plate,' 1840, No. 127, which had perished. N.G. of Scotland. Presented by R.S.A., 1910. Six studies in oil bequeathed to N.G. of Scotland by Miss Ellen Harvey, 1915.)
198 Scenery in the Highlands.
395 The Sound of Mull: Early Morning.
811 Muckerach Castle, Strathspey.
Lent by J. Dick Peddie, Esq., R.S.A.
1880 104 Glendhu.
Lent by Miss Harvey.
113 'We twa ha'e paidled in the burn.'
Lent by Mrs. Robert Horn, Edinburgh.
124 Inverarnan, Loch Lomond.
Lent by James Cowan, Esq., M.P.
129 A Highland Funeral.
Lent by Miss Harvey.
136 'Seas between us braid ha'e roared.'
Lent by Mrs. Robert Horn, Edinburgh.
144 Bunyan and his Blind Daughter selling Laces at Door of Bedford Jail.
Lent by Mrs. Horn, Edinburgh.
147 Children Plaiting Rushes.
Lent by J. T. Gibson-Craig, Esq.
183 Shakespeare before Sir Thomas Lucy.
Lent by A. Dunn Pattison, Esq.
242 Sheep-shearing.
Lent by Mrs. Robert Horn, Edinburgh.
457 View in Venice: Water Colour. (N.G. of Scotland. Bequeathed by Miss Ellen Harvey, 1915.)
497 Minnow Pool.
Lent by J. Hope Finlay, Esq.

HAY, George **Painter**

Born 1831. Died 1912.

Associate 1869. Academician 1876.

Hon. Retired Academician 1910.

Secretary 1881-1907.

3 *King's Place, Edinburgh.*
1856 571 A Sketch.
1857 394 The Student's Dream.
1858 590 The Return.
1859 75 The Orphans.
1860 113 The Hermit.
496 Ravelstone.
1861 152 The Capuchin's Reverie.
307 Summer Rain.
5 *King's Place, Edinburgh.*
1862 562 Money-Lender and Victim.
679 The Vesper Prayer.
1863 65 Inchcolm, from the Bell Rock, Aberdour.
289 The Connoisseurs in the Vintner's Cellar.
1864 479 The Village Mercer.
517 A Barber's Shop in the time of Elizabeth.
16 *Picardy Place, Edinburgh.*
1865 391 Raleigh's Disciples.
834 A Street Incident in the 16th Century.
1866 525 'Polly,' property of Mr. D. L. Gibson.
581 The Jacobite in Hiding.
777 An Oft-told Tale.
Lent by John Evans, Esq., Manchester.
1867 264 Drugged.
1868 438 The Ballad Singer.
Lent by J. C. Bell, Esq.
555 The Pet. (Dundee Art Gallery. 'Feeding the Pet.' J. G. Orchar Bequest, 1898, for projected Gallery at Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James Ballantine, Esq.
735 Shopping in the 15th Century.
1869 230 The Day-Dream.
Lent by J. MacWhirter, Esq., A.R.S.A.
589 Richie Moniplies in Fleet Street.
1870 361 The Scrivener's Booth.
Lent by Thos. Donald, Esq., Glasgow.
467 Devotional Art.
Lent by G. B. Simpson, Esq.
628 La Bonne Bouche.
743 The New Shoes.
1871 253 The Day's Work Done.
293 Dainty Fare.
457 The Garden Gate.
Lent by James Carnegie, Esq.
1872 232 The Confidante.
259 A Quiet Hour.

316 Tea Tattle.
1873 253 Sunday at Home.
Lent by A. C. Lamb, Esq., Dundee.
372 Expected.
Lent by Jas. Bailey, Esq., Liverpool.
1874 195 Left in Charge.
Lent by Alex. Curle, Esq., Melrose.
329 At the Harvest.
355 A Visit to the Spaewife.
Lent by Wm. Christie, Esq., Liberton.
1875 187 Reading a Story.
Lent by David Brown, Esq., Broughty Ferry.
245 Somebody Coming.
Lent by James Carnegie, Esq.
373 With the Spae-wife.
Lent by Michael J. Jamieson, Esq., Kippen.

12 *Queen Street, Edinburgh.*
1876 71 Caleb Balderston's Ruse. (*Vide* 1883, No. 300.)
Lent by Robt. Brownlee, Esq., Glasgow.
205 Peter Peebles capturing Allan Fairford.
Lent by the Royal Association for Promotion of the Fine Arts in Scotland.
517 The Haunted Chamber.
Lent by a Gentleman.
1877 55 Waiting.
233 Out for a Shot.
Lent by Thomas Landells Selkirk, Esq., Glasgow.
396 In Dreamland.
415 After the Tryste.
1878 81 In Days of Yore.
267 On the Hills.
338 Dalgetty and Ranald's Encounter with the Clergyman in the Chapel at Inverary. Painted for the Royal Association for Promotion of the Fine Arts in Scotland.
Lent by Thomas Ford, Esq., Leith.
469 The Warrant, 1745. (Water-colour, entitled 'The Warrant,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by Robert Smith, Esq., Brentham Park.
1879 35 The Heiress.
113 A Forest Glade, Fascally.
295 Somebody Coming.
321 A Discovery.
415 The Fall of the Leaf.
492 A Trusty Maid. (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by Patrick Allan Fraser, Esq., H.R.S.A.
1880 271 A New Song.
296 The Spinners.
518 The Proposal.
1085 Where shall we three dine to-day?
1880 17 Devotional Art.
Lent by G. B. Simpson, Esq.
66 Tea Tattle.
Lent by the Trustees of the late Provost Leslie, Aberdeen.
276 The Jacobite in Hiding.
Lent by Thos. Baker, Esq., Glasgow.
396 The Haunted Chamber.
Lent by a Gentleman.
1881 168 Under a Cloud.
247 Caleb Balderston reconnoitring the Cooper's Kitchen.
266 A Glance at 'The Tatler.'
1882 231 Morning Practice.
253 Quiet Reflection.
315 Secret Aid in '45.

63 *Queen Street, Edinburgh.*
1883 184 After the Ball.
300 Caleb Balderston's Ruse: Finished Sketch of Picture. (*Vide* 1876, No. 71.) (Diploma Work. R.S.A. Collection.)
341 'Prodigious!': Dominie Sampson in the Library at Woodbourne.

9 *Castle Terrace, Edinburgh*
1884 365 Escaped. (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. *Vide* p. 113.)
544 'Here's to the King, sirs,
Ye ken wha I mean, sirs.'

7 *Ravelston Terrace, Edinburgh.*
1885 307 Friends.
410 Maids in the Garden.
1885 205 A Milkmaid.
1886 27 Caleb Balderston reconnoitring the Cooper's Kitchen.
261 A Summer Stroll.

Hay, George—*continued*

1887 172 Resting.
Lent by Murray Thomson, Esq., Edinburgh.
340 The Farmer's Daughter.
Lent by S. M. Low, Esq., Monifieth.
1887 274 The Fall of the Leaf.
Lent by Dr. Taylor.
1888 174 The Young Sempstress.
Lent by Andrew Wallace, Esq., Dunfermline.
204 'When Freens meet hearts warm.'
332 The Rural Postman.
1889 340 From the Meadows.
362 'Love Not.'
1890 166 Anxious Moments.
Lent by Dean of Guild M'Grady, Dundee.
575 Waiting at the Well: Edinburgh, 1788. (Water-colour, entitled 'The Well,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by Councillor Colston.
586 Teatattle.
1891 324 'The Day's Work Done.'
662 'Wha'll o' Caller Ou!'
683 A Visit to the Spaewife.
797 'She stole my heart away.'
1891-2 672 The Town Crier.
Lent by T. H. Smith, Esq., Broughty Ferry.
776 Peter Peebles capturing Allan Fairford.
792 The Packman: Water of Leith, 1787.
1893 388 The Spinners.
435 A Trusty Maid.
1895 551 The Strolling Fiddler.
574 A Walk with Grannie.
1896 337 Scene in Lochleven Castle: Roland Græme exchanging the Keys.
Lent by Charles W. Robertson, Esq., Craig Binny.
1897 304 Allan Fairford and Father Buonaventure at Fairladies.
1898 338 The Presence Chamber.
1899 188 A Scene at Chatsworth, 1580.
642 Friends.
1900 681 Edinburgh Exchange, 1750.
700 'Good-bye!'
715 The Milk Cart.
1901 296 Reading the Scriptures in the Olden Times.
376 A Disciple of Alonzo Cano.
1902 692 The New Bonnet.
703 A Wayfarer.
727 Crossing the Stream.
739 On the Terrace.
1903 229 Caleb Balderston reconnoitring the Cooper's Kitchen: Study.
1904 160 Woodland Friends.
1905 261 Song of the Brook.
1906 419 Maud.
1908 92 Reading the Bible.
322 Through the Fields with Granny.
1909 217 A Letter from Home.
1911 133 The Spinners.
Lent by Dr. William Taylor.
1912 179 The Letter-Writer.
225 Home Comforts.
1913 165 Queen Mary at Lochleven Castle.
Lent by David Robertson, Esq., A.R.S.A.
294 The Presence Chamber.

HAY, Robert Archaeologist & Architect

Born 1799. Died 1863.

Hon. Member 1841.

3 *King's Place, Leith Walk, Edinburgh.*
1850 246 Glen Finnan.
1852 658 Design for a Villa.

Abbey Park Place, Dunfermline.
1856 706 Design: North Front of Fordell House, Fifeshire.

HENNING, John **Sculptor**

Born 1771. Died 1851.

Hon. Member 1827

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

48 *Mid Rose Street, Edinburgh.*
1808 7 Master John Erskine.
8 Dr. Carlisle.

12 Portrait of a Lady.
13 Dr. A. Ferguson.
16 Frame containing Nine Enamel and One Plaster Medallions :
1. Francis Horner, Esq., M.P. (Scottish N.P.G. In plaster. Presented by Miss Brown, 1894.)
2. General Vyse.
3. Mrs. Siddons. (Scottish N.P.G. In plaster. Presented by Miss Brown, 1894.)
4. Robert Burns.
5. Rev. Mr. Alison (Rev. Archibald Alison). (Scottish N.P.G. In white enamel paste. Bequeathed 1894.)
6. Rev. Dr. Carlisle.
7. The late Sir William Forbes. (Scottish N.P.G. In white enamel paste. Presented by William F. Lyon, 1885.)
8. Lord Webb Seymour.
9. Mrs. Siddons.
10. Dr. A. Ferguson.
17 Portrait of a Gentleman.
21 Mrs. A. Fletcher.
22 Portrait of a Lady.
25 Drawing of a Gentleman.
26 J. Francis Erskine, Esq., Marr.
33 Mrs. Siddons.
126 Portrait of a Boy, in the style of a Medallion.
157 Heroic Head of Mrs. Siddons.
167 Clay Model of a Boy's Head at three years of age.
168 Cast in Plaster of a Model of the same Boy's Head, six years of age.
169 Cast in Plaster of a Model of a Girl's Head, four years of age.

1809 26 Drawing of Miss de Visme.
43 Master John Henning.
45 Drawing of Captain Jones.
46 A Frame containing Fifteen Medallion Portraits in Enamel :
1. Mrs. Fletcher. (Scottish N.P.G. In plaster.)
2. A Young Lady.
3. Master John Erskine.
4. Lady Hunter Blair.
5. The late Colonel John Campbell.
6. Master John Henning.
7. Mrs. Trotter.
8. Lord Frederick Campbell. (Scottish N.P.G. In plaster.)
9. Sir James Stewart, Coltness.
10. Mrs. Burnet.
11. Lord Craig.
12. Sir W. Keir.
13. Lord Chief Baron.
14. Walter Scott, Esq. (Scottish N.P.G. In plaster.)
15. Earl Lauderdale. (Scottish N.P.G. In white enamel paste. Presented by J. R. Findlay, 1887.)
51 H. Sinclair Erskine.
68 Sir Henry Moncrieff.
225 Thomas Dundas, Esq., of Carron Hall.

1810 2 Henry Brougham, Esq., M.P.
20 Enamel Cast of a Sketch in Wax of a Gentleman.
22 Sketch of a Sitting Statue in Clay.
23 Cast of a Bust of Mrs. Siddons.
24 A Frame containing Seventeen Enamel Casts :
1. Lady Charlotte Campbell.
2. Mrs. Maxwell.
3. Miss de Visme.
4. Sir Harry Moncrieff.
5. Earl of Buchan.
6. Patrick Miller, Esq.
7. J. F. Erskine, Esq.
8. Marquis of Douglas.
9. Earl of Roslin.
10. The Duke of Gordon.
11. James Watt, of Heathfield, Esq. (Scottish N.P.G. In plaster.)
12. Mr. R. Jaffray.
Etc., etc.
25 Wax Cast of a Sketch in Wax of a Gentleman.
28 Sketch of a Sitting Statue in Plaster.
32 Drawing of Master John Henning.
33 Drawing of Mr. S. Henning.

1811 4 The Rev. Mr. Morehead.

Henning, John—*continued*

6 Frame containing Sixteen Enamel Medallions and an Intaglio of the late Rev. Dr. Cargyll :
1. The late Countess of Roslyn.
2. The Rev. James Grahame. (Scottish N.P.G. In white enamel paste. Presented by Miss Brown, 1894.)
3. Thomas Miller, Esq.
4. Lord Sempill.
5. Lord Glenbervie.
6. Mr. Edgeworth.
7. Lord Robertson.
8. William Oliphant, Esq.
9. Mrs. Dixon.
10. Mrs. Dundas.
Etc., etc.

136 Model of a Bust in Clay.
1812 27 Model of D. H. Rucker, Esq.
30 Model of — Mackie, Esq.

London.
1813 98 Henry Brougham, Esq. : Enamel. (Scottish N.P.G. Medallion in plaster. Bequeathed 1894.)
99 Francis Jeffrey, Esq. : Enamel. (Scottish N.P.G. In wax. Presented by Miss Brown, 1894.)
100 Master John Henning.
101 Dugald Stewart, Esq. : Enamel. (Museum of Science and Art, Edinburgh. Scottish N.P.G. In plaster.)
102 Her Royal Highness the Princess Charlotte of Wales : Enamel. Scottish N.P.G. In plaster. Presented by Miss Brown, 1894.)
103 Her Royal Highness the Princess of Wales : Enamel.
104 Sir Samuel Romilly : Enamel.
105 Marquis Wellington : Enamel. (Scottish N.P.G. In plaster. Presented by Miss Brown, 1894.)
106 Hugh Crawford, Esq. : Enamel.

SCOTTISH ACADEMY.

London.
1827 76 Basso Relievo, from the Elgin Marbles.
77 Basso Relievo, from the Elgin Marbles.
1828 316 Miniature Sculptures of the Parthenon. Presented to the Scottish Academy by John Henning, Esq., Hon. Member of the Scottish Academy.
317 Miniature Sculptures of the Parthenon. Presented to the Scottish Academy by John Henning, Esq., Hon. Member of the Scottish Academy.

2 *Somers Place, New Road, London.*
1829 214 The Money-Digger making his Will. (Indexed under J. Henning, catalogued as A. S. Henning.)
306 Medal of H.R.H. the Duke of Clarence.
307 Medal of the Duke of Wellington.
363 Part of the Frieze of the West Portico of the Parthenon, half-size.

ROYAL SCOTTISH ACADEMY.

1916 4 Mrs. Elliott : Medallion.
5 Mrs. Grace Wilson : Medallion.
6 Thomas Elliott : Medallion.
7 Sir G. Stewart : Medallion.
8 Head of Gentleman : Ivory Medallion.
9 Head of Lady : Ivory Medallion.
10 Head of Gentleman : Medallion.
Nos. 4-10 lent by the Paisley Art Gallery.
15 Hector Macneill, Scottish Poet : Medallion.
18 Princess Charlotte of Wales : Medallion.
19 Rev. Archibald Bruce : Medallion.
20 Princess Caroline of Wales : Medallion.
21 Edward Daniel Clarke, LL.D., Traveller : Medallion.
Nos. 15, 18-21 lent by James Brownlee Hunter, Esq., Duddingston.

HENRY, George **Painter**

Born 1860.

Associate 1892. Academician 1902.

Non-resident Academician 1908.

113 *West Regent Street, Glasgow.*
1889 157 Mushroom-Gatherer.
269 The Crofter's Daughter.
917 Theresa.

132 *West Regent Street, Glasgow.*
1891-2 65 Autumn.
309 Galloway Landscape.
448 Through the Wood.
136 *Wellington Street, Glasgow.*
1893 99 Girl with Straw Hat.
123 A Gipsy.
2 *West Regent Street, Glasgow.*
1895 382 Mademoiselle.
1896 287 A Matsuri, Tokio: a Sketch.
327 Rowans. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
437 A Japanese Dancing-Girl.
1897 20 Geisha.
308 Master James Millar.
401 Symphony.
469 Gold Fish.
1899 204 Spring.
1900 34 Anthony Brogan, Esq.
121 Geisha.
Lent by J. Staats Forbes, Esq.
196 George Burrell, Esq.
347 The Pearl Necklet.
Lent by J. Staats Forbes, Esq.
1901 326 Portrait.
1902 361 Reverie.
381 Elkan Kosman.
1904 192 Goldfish.
Lent by J. J. Cowan, Esq.
26 *Glebe Place, Chelsea, London.*
1906 263 The Hon. Mrs. Lindley.
1908 504 Goldfish.
1913 299 The Miller's Daughter.

HERDMAN, Robert — Painter

Born 1829. Died 1888.

Associate 1858. Academician 1863.

31 *Broughton Place, Edinburgh.*
1850 92 Excelsior.
1851 47 Cain.
1852 130 The Good Samaritan.
606 Agnes, Daughter of David Rhind, Esq.
642 'When the breeze of a joyful dawn blew free.'
1853 91 Preaching of John the Baptist.
367 Love and Innocence.
Lent by Alex. Graham, Esq., of Dunclutha.
51 *Broughton Street, Edinburgh.*
1854 18 The Wounded Dove.
Lent by A. L. Dowie, Esq.
123 Eveleen.
251 Magdalen.
Lent by A. L. Dowie, Esq.
345 'A savage place . . . haunted By woman wailing for her demon lover.'
Lent by D. Macdonald, Esq.
387 Samson: a Study.
1855 230 Mrs. Herdman, Rattray Manse.
236 Jesus and Martha on the way to Lazarus' Tomb.
352 An Autumn Study.
423 Orpheus.
434 The Time of Primroses.
17 *Greenside Street, Edinburgh.*
1857 39 Giovanella, Rome.
Lent by Robert Horn, Esq.
73 The Morning of the Festa: Italy.
179 The Knitter: Italy.
Lent by Lord Mackenzie.
213 Psyche's Dream.
256 La Trasteverina, Rome.
381 Beside the Fountain: Italy.
Lent by Robert Horn, Esq.
615 Study in Italy.
616 Study in Italy.
32 *Danube Street, Edinburgh.*
1858 293 The Woodman's Daughter.
Lent by Robert Horn, Esq.
301 'Œnone.'
381 Portraits.
472 Hannah and Samuel.
502 Portraits.
611 Study in Italy: Woman of Sarasenesco.
629 Study in Italy: Shepherd of the Campagna.
1859 26 September.
109 Christ and the Sisters of Bethany.
394 David's Evening Hymn.
Lent by Robert Horn, Esq.
583 Study in Italy: La Culla.
673 Study in Italy: Pifferaro.
1860 238 Primrose.
Lent by Lord Mackenzie.
287 Study for a Portrait.

Herdman, Robert—*continued*

426 Children of J. Murray Drummond, Esq., Megginch Castle.
576 Children of James Campbell, Esq., Yr. of Tillichewan.
645 Daybreak.
Lent by A. L. Dowie, Esq., Glasgow.
694 Genevieve.
Lent by J. Parker, Esq., Liverpool.
705 Study in Italy: Woman of Sora.
Lent by J. A. Campbell, Esq., Younger.
708 Study in Italy: a Roman.
Lent by Jas. A. Campbell, Esq., Yr. of Stracathro.
1861 228 The Maiden's Offering.
244 The Syren's Cave.
320 The Missing Boat.
344 Under the Porch Vine: South Italy.
378 Portrait of a Child.
683 Study in Italy.
1862 198 Spring-Time.
Lent by W. Peek, Esq., Erith.
272 'Who still in dreams can hear the heavenly harps.'
311 Morning. (Kelvingrove Art Gallery, Glasgow. A. G. Macdonald Gift, 1903.)
Lent by A. G. Macdonald, Esq., Glasgow.
384 Portrait of a Boy.
480 Children of W. Smythe, Esq., Methven Castle.
497 A Balcony at Roman Carnival.
718 Shepherd Boy.
1863 132 The Prisoner.
181 Hero.
Lent by A. B. Shand, Esq.
353 Love's Messenger: The Carrier Pigeon.
Lent by J. B. M. Withers, Esq., Sheffield.
555 Portrait of a Lady.
611 A Gleaner: Arrochar.
Lent by Francis Edmond, Esq., Aberdeen.
681 Mariana.
754 The Dark Stair.
1863 49 Hero.
Lent by A. B. Shand, Esq.
85 The Knitter.
Lent by Lord Mackenzie.
95 Children and Pony.
Lent by Robert Horn, Esq.
277 Giovanelle, Rome.
Lent by Robert Horn, Esq.
1864 205 The Fern Gatherer. (N.G. of Victoria, Melbourne. Picture, same title, 23 by 27 in., dated 1864. Bought 1864. A Picture, same title, 10 by 8 in., bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James M'Laren, Esq., Gifford Park.
247 Children of Mrs. Russell, of Blackbraes.
264 The Captive of Lochleven, 1567.
533 'La Culla.' (Diploma Work. R.S.A. Collection.)
1865 448 Lady Harriet Wentworth.
497 Among the Arran Hills.
648 Etha, Child of T. V. Wentworth, Esq., Dall.
656 T. V. Wentworth, Esq., Dall.
786 A Pifferaro, from the Abruzzi.
794 Nora, Daughter of J. S. Stock, Esq., Grovely.
1866 244 Cornélie: a Portrait.
268 Dressing for a Charade: The Children of Patrick Fraser, Esq.
284 Festa Morning: South Italy.
Lent by Sir David Baxter, Bart., of Kilmaron.
466 Mrs. Trotter, of Dreghorn.
561 Heather from the Hills, Arran. (Picture and Water-colour, entitled 'Sprig of Arran Heather,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by J. C. Bell, Esq., Broughty Ferry.
644 Children of John Grahame, Esq., Dunblane.
785 Portrait of 'Bo.'

9 *St. Bernard's Crescent, Edinburgh.*

1867 269 Sighting a Deer: Portrait of T. V. Wentworth, Esq., Dall.
359 Mrs. Patton.
376 The Rowan Tree.
Lent by Walter Berry, Esq.

392 Ella, Daughter of A. Orr Ewing, Esq., Ballikinrain.
482 'Jeanie': a Portrait.
522 Rose Bradwardine.
Lent by A. Burns Shand, Esq.
836 The Brambly Braes of Arran.
Lent by a Gentleman.
889 'Aggie': a Portrait.
1868 520 Mrs. (afterwards Lady) Shand. (*Vide* 1880, No. 24.)
548 Major Walker.
702 Lady Anna Stirling Maxwell.
803 A Fountain Group: South Italy. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by Alex. Macdonald, Esq.
823 Mrs. Cecil Rice.
1869 127 Ninian, Son of the late G. Ramsay Hill, Esq.
217 Mrs. Bruce Gardyne, Middleton.
424 Æneas R. Macdonnel, Esq., Morar.
538 Portrait.
Lent by Lord Ormidale.
1870 337 Beatrice: Rome.
Lent by W. Nicol, Esq., Liverpool.
371 D. O. Hill, Esq., R.S.A., ex-Secretary of the Royal Scottish Academy. Commissioned by the Academy, and to be placed in their Collection of Portraits. (R.S.A. Collection.)
510 Mrs. Jeffrey.
575 The late Lady Clinton.
1871 184 A Modern Roman: Girl of Trastevere.
239 Alexander Wilson, Esq., Bannockburn: Presentation Portrait.
354 Rev. A. L. Foote, D.D.
467 After the Battle: a Scene in Covenanting Times. Painted for the Association for the Promotion of the Fine Arts in Scotland. (N.G. of Scotland. Deposited by the Association 1871, presented 1897.)
505 Lady Don Wauchope.
539 Wappy, Son of J. Dick Peddie, Esq., R.S.A.
1872 74 Sibylla.
Lent by Alex. Macdonald, Esq.
176 Lady Susan Bourke.
227 Rev. K. M. Phin, D.D. Painted at the request of the Parishioners of Galashiels.
427 Edith Godwin, Daughter of William Miller, Esq.
455 Sir John Don Wauchope, Bart., Edmonstoune.
1873 11 Mrs. James Gowans, of Gowanbank.
Lent by W. Brodie, Esq., R.S.A.
133 Mrs. Macgregor.
311 Mrs. A. L. Graham, Glasgow.
332 General Sir John Campbell.
356 Interview between Jeanie and Effie Deans.
Lent by General Dalyell, Lingo.
446 By the Summer Sea: Arran.
Lent by William Wilson, Esq.
449 Mrs. Alex. Gilroy, Broughty Ferry.
487 Mrs. S. S. Laurie.
1874 187 J. D. Marwick, Esq., Town-Clerk of Edinburgh. Presented to him on his appointment to the Town-Clerkship of Glasgow.
353 Lady Roden.
361 A Conventicle Preacher arrested and brought before a Justice-Court.
Lent by Wm. Wilson, Esq.
1875 54 Mowbray, son of Anthony Watson, Esq.
68 Sir George Harvey, *P.*R.S.A. Painted for the Royal Scottish Academy's Collection of Portraits. (R.S.A. Collection; another version, Scottish N.P.G., presented by sons of Artist, 1916.)
197 J. T. Oswald, Esq., of Dunnikier: Presentation Portrait.
289 Portrait of a Lady.
376 'Behold her, single in the field.'
Lent by a Gentleman.
394 David Laing, LL.D., Foreign Secretary to the Society of Antiquaries and Professor of Ancient History to the Royal Scottish Academy. Presented to the Society of Antiquaries. (Scottish N.P.G. Owned by National Museum of Antiquities.)
1876 83 Lilias: a Portrait.
218 Alexander Jamieson, Esq., C.A.

Herdman, Robert—*continued*

306 Rev. W. Hanna, D.D.
345 Patrick, son of J. B. Balfour, Esq.
428 The First Conference between Mary Stuart and John Knox: Holyrood, 1561.
Lent by W. Nicol, Esq., Liverpool.
498 The Earl of Stair.

St. Bernard's, 12 Bruntsfield Crescent, Edinburgh.

1877 21 Rev. W. Scott-Moncrieff, M.A. Presentation Portrait
49 John Crabbie, Esq.
60 A Scottish Ballad.
Lent by Jas. Marshall, Esq., Glasgow.
192 Thomas Carlyle.
280 Countess of Strathmore: Presentation Portrait.
346 Mrs. J. R. Findlay.
426 Portrait of a Lady.
1878 288 The Duke of Sutherland, K.G.: Presentation Picture. (Paisley Corporation Museum. Original Sketch for Portrait. Bought 1913.)
293 Lucy Ashton.
Lent by Alexander B. Stewart, Esq., Glasgow.
313 Sir James Falshaw, Bart., Lord Provost of Edinburgh, 1874-77: Presentation Portrait.
391 Mrs. Campbell, Stracathro.
427 'He cons his murmuring task beneath her care.' Painted for the Art Union of Glasgow.
478 Theodore Martin, C.B.
1879 3 'O Love! O Love!
Of sweetest memories and longing fancies fed.'
Lent by J. Auldjo Jamieson, Esq., Edinburgh.
100 Gertrude of Wyoming. Painted for the Art Union of Glasgow.
244 Mrs. Dubs, Glasgow.
331 Charles G. Shaw, Esq., Ayr: Presentation Portrait.
426 Charles Edward seeking Shelter in the House of an Adherent.
722 Lord Ullin's Daughter. Painted for the Art Union of Glasgow.
1880 32 Lord William G. Osborne Elphinstone, Tullyallen Castle.
75 John Stirling, Esq., Fairburn.
322 Very Rev. Principal Tulloch: Presentation Portrait. (University of St. Andrews. Half-length replica 1887, presented to Scottish N.P.G. by Mrs. Robert Herdman, 1888.)
404 Lady and Child: Portraits.
427 On the Moor: a Portrait.
442 A Wandering Minstrel.
Lent by W. Lawrie, Esq.
1880 24 Mrs. (afterwards Lady) Shand. (*Vide* 1868, No. 520.) (N.G. of Scotland. Presented by Lady Shand, 1906.)
Lent by Lord Shand.
63 Sybilla.
Lent by Alex. Macdonald, Esq.
78 The Interview between Jeanie and Effie Deans in the Prison.
Lent by Alex. Kay, Esq., Cornhill.
227 Sir James Falshaw, Bart.
Lent by Sir James Falshaw, Bart.
1881 24 Sir Noel Paton, R.S.A. (R.S.A. Collection. A Cabinet Portrait, presented by Mrs. John MacWhirter, 1914.)
237 'Wi' lichtsome heart I pu'd a rose.'
288 Portrait of a Lady.
339 The Hon. Mrs. J. B. Balfour.
409 Professor S. S. Laurie.
494 Golden Spring.
1882 165 Penelophon.
Lent by Mr. Smith.
182 Mrs. A. W. Black.
223 Sir William Collins, Lord Provost of Glasgow, 1877-80. Painted for the Corporation of Glasgow. (Kelvingrove Art Gallery, Glasgow.)
292 Rev. G. Stewart Burns, D.D. Painted for Presentation to the Corporation of Glasgow. (Kelvingrove Art Gallery, Glasgow.)
382 Antigone in the act of performing the Funeral Rites over the Body of her Brother.
1883 218 Mrs. J. Willis Dixon, Sheffield.
323 Sir James Watson: Presentation Portrait. (Kelvingrove Art Gallery, Glasgow. Presented by Citizens, 1882.)

415 St. Columba rescuing a Captive. (Sandeman Public Library, Perth. Presented by Sons of Artist, 1903.)
1884 223 Peter Clouston, Esq. Painted for City of Glasgow Life Assurance Co. (Kelvingrove Art Gallery, Glasgow. Full-length seated portrait. Presented to Corporation by Citizens and Friends, 1883.)
308 The Hon. B. F. Primrose, C.B.
361 A Moorland Lass.
438 His Old Flag.
1885 121 Mrs. W. Horn.
190 Erato.
211 By the Woodside.
416 Tympanistria.
1885 40 Oudemia.
328 An Arran Study.
925 Head: Pencil.
942 Head: Pencil.
1886 20 Hugh Rose, Esq.
285 Mrs. J. Hamilton Buchanan.
337 Miss Anne C. Brodie.
344 Alex. Laing, LL.D., Newburgh, Fife: Presentation Portrait.
441 Rev. John Laird, Cupar-Fife: Presentation Portrait.
486 A Highland Herd Lass.
1887 33 Landless and Homeless: Farewell to the Glen.
37 Peter Carmichael, Esq.: Presentation Portrait.
157 Rev. J. C. Haldane, M.A.: Presentation Portrait.
196 The Tryst.
197 The late Principal Shairp, LL.D. Painted for the University of St. Andrews.
435 A Rose: Study.
504 Dying Day.
1887 244 Among the Brambles.
246 A Bit of Arran Shore: Autumn Effect.
257 Harvest-Time.
329 Lochranza Bay: Evening.
798 Pen-and-Ink Drawing.
1888 39 Harvest.
212 Mrs. Haig, of Ramornie.
236 Apple Blossom.
300 Daughter of John Williamson, Esq., J.P., Birkenhead.
874 Buds and Berries.

HERDMAN, Robert Duddingstone
Painter

Born 1863.

Associate 1908.

12 *Bruntsfield Crescent, Edinburgh.*
1886 77 A Jacobite Air.
125 Robert Herdman, R.S.A. (R.S.A. Collection. A Cabinet Portrait, presented by Mrs. John MacWhirter, 1914.)
597 Madge, Daughter of Professor Laurie.
1887 99 Portrait.
313 An Elf.
421 Colonel Shairp, of Houston.
434 Portrait of a Lady.
558 'On fair Loch Ranza streamed the early day.'

St. Bernard's, Bruntsfield Crescent, Edinburgh.
1888 189 Mrs. Newton, of Castlandhill.
231 Mrs. Henry Simpson.
317 Mrs. Maxtone Graham, Cultoquhey.
390 Mrs. Macfarlane.
470 J. Maxtone Graham, Esq.
1889 283 Miss Chalmers, Redhall.
300 David Chalmers, Esq., Redhall.
412 Neil M'Lean.
431 Patrick Stirling, Esq., Kippendavie.
480 Mrs. Stirling, of Kippendavie.
1890 337 Portrait.
370 Mrs. Boyle, of Kelburne.
381 Waiting.
390 Ruth, Daughter of H. V. Haig, Esq., Ramornie.
1891 16 Edith and Bob, Children of Mr. Newton, of Castlandhill.
390 Florence.
413 Roses.
Lent by Alex. F. Roberts, Esq., Selkirk.
431 Nowell Lake Watson.
1891-2 102 Miss Watson, Hawick.
1893 20 The Ambassador.
66 Mrs. Haig, of Ramornie.
308 Mrs. Millar, of Rossie Castle.

Herdman, Robert Duddingstone—*cont.*

1894 42 Geraldine, Daughter of Dr Marshall.
1895 214 Lord Lamington.
352 W. E. Welby, Esq.
408 Viscount Melville.
1896 110 The Rev. James C. Herdman, D.D., Melrose: Presentation Portrait.
225 Colonel Stewart, C.I.E., of Ardvorlich.
1897 48 Portrait: The Lady and the Kitten.
1898 98 Beatrice, Daughter of Professor Herdman, Liverpool.
347 The Rev. Andrew Benvie, B.D., St. Aidan's, Edinburgh.
1899 159 A. Halliday Douglas, Esq., M.D.
307 Professor S. S. Laurie, Edinburgh.
St. Bernard's Tower, Bruntsfield Crescent, Edinburgh.
1900 209 Lucy.
320 Characteristic Speyside Weather.
368 A Soft Day at Newtonmore.
1901 184 John Ord Mackenzie, Esq., of Dolphinton.
471 Mrs. Mackenzie, Dolphinton.
1902 70 A Romany Girl.
239 David Robertson, Esq., A.R.S.A.
286 Evening Mists.
331 Birches.
1903 168 Cradle Song.
357 The Earl's Daughter.
1904 173 Elsa of Brabant.
1905 154 George F. Duthie, Esq.: Presentation Portrait.
1906 401 Woodland Gleaners. (Dundee Art Gallery as 'Fagot Gatherers.' Bought with John Morris Fund, 1906.)
1907 224 September in Galloway.
275 Children Haymaking.
493 Water-Babies.
1908 258 The Silver Necklet.
484 'And the King-cups' Gold for her Crown she took.'
1909 204 Kenneth.
213 The Woodland Bath.
323 Jim, son of Lauchlan Mackinnon, Esq., Melbourne.
1910 313 Mrs. W. B. Hardie.
1911 45 Sunny Childhood.
117 Wood Echoes.
181 The Home of the Blue Bird.
1912 9 'A lily, chance sown in the rugged wild.'
105 'And nature, the old nurse, took
The child upon her knee.'
202 Lullaby.
1913 34 Evening Lights.
177 Her Grace.
410 Encampment by Moonlight.
1914 113 Counting the Catch.
293 Alistair, son of Lauchlan Mackinnon, Esq., Melbourne.
352 Autumn.
1915 63 Jean, Daughter of Sir Henry Dundas, Bart., Arniston.
291 A Love-Lilt.
517 Watching and Waiting.
534 Summer Night.
1916 197 River Pearls.
270 Prue, Daughter of George Ford, Esq.
435 Moonrise.
481 Burn Fisher.
693 Sketch for Portrait.

HILL, David Octavius **Painter**

Born 1802. Died 1870.

Foundation Associate 1826.

One of the nine artists who withdrew after the first meeting.

Re-elected Academician 1829 (Hope and Cockburn Award).

Secretary 1830-1869.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

Maitland's Lodgings, 27 Clyde Street, Edinburgh.
1821 74 At Perth.
83 On the Tay, near Perth.
98 Dunkeld.
27 Clyde Street, Edinburgh, and George Street, Perth.
1822 163 Brechin Castle.
169 Perth, from the South.
201 Quay at Perth.
1824 94 View near Perth.

31 *Scotland Street, Edinburgh.*
1825 7 South-eastern Tower of Bothwell Castle.
36 Broughty Ferry, River Tay.
41 Sketch: Group of Trees on the Almond, near Perth.
133 Sketch of the Fish-Market, Perth.
151 Sketch: The Water Gate, Perth, from Gowrie House.

Stewart's Lodgings, 23 Duke Street, Edinburgh.
1826 59 Scone Palace, River Tay.
70 Bothwell Castle, River Clyde.
134 On the Quay at Leith.
140 Dundee, from Balgay Hill.
141 On the Coast of Angus, near Arbroath.
154 On the Beach at Broughty Ferry.
161 Doune Castle.

27 *Elder Street, Edinburgh.*
1827 31 View near Craigcrook.
43 Monk's Tower, Perth.
132 A Scottish Bridal.
1828 60 A Shepherd's Family.

SCOTTISH ACADEMY.

24 *Queen Street, Edinburgh.*
1830 6 Water of Leith, near Colinton.
68 Sir William Worthy as a Spaeman.
69 Forest Scene: Jaques and Touchstone.
118 Sylvan Landscape.
121 Forest Scene: Jaques and the Wounded Deer.
140 View of Auchmithy.
239* Mill of Bruar, in Athol.
1831 4 A Druid's Grave, Colonsay.
125 Kinfauns Castle.
137 Tarbert Castle.
196 Sheep Washing on the Yarrow: Evening.
205 Bothwell Castle, Sunset: Heron Hawking.
208* In Brechin Churchyard.
232 Roslin Castle and Chapel.
233 The Chieftain's Oak and Cairn, Milnab Green.
242 The Barley Mill of Milnab, near Crieff
260 The Vale of the Garry: Sunset. (*Vide* **1831,** No. 11.)
275 Kinfauns Castle.
280 Vale of the Garry, Athol: Sunset. (*Vide* **1831,** No. 11.)
1831 11 The Vale of Garry, Athol: Sunset. (? Same as 1831, No. 260 or No. 280.) (Exhibited as Diploma Work, owned by Scottish Academy. No trace in Diploma Collection since 1883.)
1832 98 Hamilton Palace, from the Roman Camp at Dalzell.
111 Warwick Castle.
124 A Windmill.
194 Lochleven on Night of Queen Mary's Escape. Painted for James Nairn, Esq., W.S. (*Vide* W. B. Scott, 1833. No. 263.)
241 Too late with the Rent: Finished Sketch. Painted for Robt. Cadell, Esq., and engraved for the New Edition of 'Redgauntlet.'
243 Duart Castle.
244 Bothwell Brig.
1833 70 Mill of Bruar, Athol.
97 Wood Scene, with Figures: Water of Leith.
116 Pass of Killiecrankie, from the South Bank of the Tummel.
122 Farm Yard: a Study from Nature.
128 Edinburgh Castle, from King's Stables.
152 Dunolly Castle.
213 Scenery at Kinfauns Castle.
222 The Mill and the Miller of Craigie: a Study near Perth.

11 *Nelson Street, Edinburgh.*
1834 19 Scene on Coast of Carrick, Fairy Coves and Culzean Castle: Ailsa Craig in distance.
103 Musselburgh Sands: a Sketch.
148 In the Sound of Mull: Aros Castle, Ardtornish, Duart and Dunstaffnage in distance.
188* Inveraray Castle, from the Pier.
222 Sketch: Forest Scene in 'Cymbeline.'
242 In the Greyfriars' Church-Yard, Edinburgh: Cameronians visiting Martyrs' Graves.
245 Sketch.
259 Hawthornden.
296 Scottish Merry-making: Nithsdale, from the Dalswinton Hills, illustrating Allan Cunningham's Edition of Burns.

Hill, David Octavius—*continued*

6 *Charlotte Street, Edinburgh.*

1835 64 The Valley of the Forth.
Lent by John Blackie, Esq., Glasgow.
76 The Peacock Inn: a Sketch at Newhaven.
110 The Field of Bannockburn: Effect of Moonrise and Sunset.
Lent by John Blackie, Esq., Glasgow.
131 Tam o' Shanter's Grave. (Kelvingrove Art Gallery, Glasgow. Thos. D. Smellie Bequest, 1898.)
Lent by John Blackie, Esq., Glasgow.
143 Dundara Castle, Loch Fyne.
161 Evening: On the Beach at Newhaven.
175 Stirling Castle: Sunset.
203 Sketch of an Oyster Boat on Newhaven Beach.

8 *London Street, Edinburgh.*

1836 9 The Market Cross, Ayr.
10 Barskimming, on the Ayr.
157 Cassilis, Ayrshire.
Lent by John Blackie, Esq., Glasgow.
229 Alloway Kirk.
Lent by John Blackie, Esq., Glasgow.
322 The Pavilion on the Tweed, near Abbotsford.
323 Allanton, seat of Sir H. Stewart.
326 Craigcrook, from the Grounds of Ravelstone: a Fête.
327 Peel Tower, Darnick, near Melrose.
(Nos. 322-3, 326-7 engraved in Scott's Works.)

1837 173 A Border Peel Tower.
185 Roslin Castle and Glen: Summer after Rain.
188 Dunure Castle, 'Carrick Shore.'
250 Landscape.

19 *Moray Place, Edinburgh.*

1838 16 The Valley of the Earn: Sunset.
38 Summer Twilight: Caerlaverock Castle.
49 Dunure Castle, Ayrshire.
53 A Windmill.
120 Evening: Dean Castle.
123 The River Nith, with Auldgarth Bridge.
Lent by Messrs. Blackie, Glasgow.
185 Castle of a Warden of the Marches.
269 Julian Avenel's Castle: Evening.
297 The Chieftain's Oak at Milnab.
298 Tummel Bridge Inn, Perthshire.

ROYAL SCOTTISH ACADEMY.

1839 117 On the River Doon: Summer Evening.
124 Burns's Cottage, with Miller Goudie and his Gudewife.
142 Twilight: The Gateway of Caerlaverock.
218 Night in Summer: Aikwood.
235 Bannockburn, from Gillies Hill.
242 Elgin: Evening.
331 Vale of Nith, from above Dalswinton.
384 A View from the Brown Hill of Carrick, Ayrshire.
399 The Sportsman's Grave.

1840 16 Cottages on Culloden Moor: Gloamin'.
30 Windsor Castle, from the West: Summer Evening.
106 Ruins of Kenilworth Castle: Twilight.
148 Ruins of Lincluden Abbey, near Dumfries.
175 Kenilworth Castle: Morning.
302 Abbey and Bridge of Kelso: Summer Night: Aurora Borealis.
323 Ruins of Craigie, Ayrshire.
473 The Poet's Dream at Lincluden Abbey. Engraved as the Frontispiece to 'The Land of Burns.'
Lent by John Blackie, Esq., Glasgow.

28 *Inverleith Row, Edinburgh.*

1841 39 Ruins of Dean Castle, Ayrshire: Sunset.
136 Palace of Scone, Perthshire.
184 The Ruins of Melrose: Summer Evening.
349 King John's Castle of Ardfinnan.
381 Newark Castle, upon Yarrow. Figures introduced of Scott, Wordsworth, Professor Wilson and The Ettrick Shepherd.

1842 6 At Lincluden, Dumfriesshire.
34 Glengarnock, Renfrewshire.
154 A Suspension Bridge over the Kenmare Strait.
174 Cattle near a Border Tower: Evening.
221 Culzean Castle, Coast of Carrick.
261 Kenilworth Castle: Morning.
262 'The Rush-bush keeps the Cow': Scene near a Border Peel.

354 Caerlaverock.
Lent by Joseph Constable Maxwell, Esq., Thorpe Arch, Yorks.
361 Scene on the Braes, Perthshire.
1843 43 View on the Falkirk Viaduct. Painted for John Miller, Esq.
319 The Valley of the Avon. Painted for John Miller, Esq.
1844 39 Windsor, from the Thames.
324 Viaduct across the Almond Valley.
Lent by John Miller, Esq.
550-7 Calotype Portraits, executed by R. Adamson under the artistic direction of D. O. Hill: Sir W. Allan; Rev. J. J. Wood; Sir D. Brewster; A Lady; Thomas Duncan, R.S.A.; C. E. Stewart; Mr. Williamson; and George Kemp.

Calton Hill, Edinburgh.

1845 82 Dunkeld, from the East. From a finished sketch by the Artist, in the possession of Her Majesty.
278 Taymouth Castle from the East, 1842.
279 Taymouth Castle, with Highland Encampment: Queen's Visit, 1842.
543-52 Calotype Portrait Sketches, designed and arranged by D. O. Hill and executed by R. Adamson: Hon. Lord Robertson; the Bishop of Ripon; Dr. George Cook; Rev. Andrew Gray; A Newhaven Fishwoman; W. Etty, H.R.S.A.; J. Stevens, R.S.A.; An Artist; Colonel Ferguson; and A Newhaven Pilot.
1846 149 The Cathedral, Castle, and City of Durham: Afternoon in Autumn.
336 The Battle-ground of Prestonpans.
566 Frame of Calotype Sketches.

Calton Hill Stairs, Edinburgh.

1847 204 Castle and Fairy Coves of Culzean: Halloween.
280 Peace in our Borders: 'The Rush-bush keeps the Cow.'
448 'Comin' frae the Town.'
1848 38 Edinburgh, from the Castle.
237 'To hail the bark that never can return.'
241 The Boats in Sight.
351 Elcho Castle: Evening.
1849 176 'Amang the Braes o' Ballochmyle': a Study from Nature for the larger picture, No. 220.
178 Ellangowan: Sunset.
197 Sunset.
205 Edinburgh, from 'Rest and be Thankful.'
220 The Braes and Bridge of Ballochmyle. (*Vide* No. 176.) Painted at the request of William Maxwell Alexander, Esq., of Ballochmyle.
338 A Border Tower.
1850 72 Sunset: On the Terrace of Windsor Castle.
134 The Land of Burns: Ayr in the distance: Sketch.
135 A Lonely Shore: Summer Afternoon.
149 'Ye'll no want Haddies the day.'
292 The Valley of the Nith, from the Uplands of Dalswinton.
376 Sunset.
1851 42 The Haunted Keep.
67 The Gare Loch: Sunset.
175 The Fatal Reef.
254 Viaduct on the Glasgow, Dumfries and Carlisle Railway: River Ayr. Painted for John Miller, Esq., Millfield.
322 The Snab of Kinniel, River Forth: Sunset.
358 Sunset.
359 Gloamin'.
622 Sunset: View of the Gareloch.
Lent by John Wilson, Esq., Dundyvan.
630 The Mansion, Dean, and Iron-Works of Kinniel.
Lent by John Wilson, Esq.
1852 131 Evening.
160 Fotheringay. Painted for Lord Overstone.
316 Meeting of the Tay and Tummell: Sunset.
366 The Gareloch, from Roseneath: Sunset Sketch.
462 Sunset on a Highland Shore: Departure of Emigrants.
1853 10 The Castle and Cathedral of Durham: Evening.
140 Lincluden.

Hill, David Octavius—*continued*

141 Lincluden: and in the Loan, the Cottage of Helen Walker.
161 Mucklestane Moor.
Lent by John Brown, Esq., M.D.
180 An English Coast Scene.
183 Ruins of Dunfermline Palace: Twilight.
Lent by E. Gambart, Esq., London.
213 Study for a Picture.
244 Kenilworth, Evening: Sketch for a Picture.
260 The Palace of Stirling: Sunset.
402 Dr. Chalmers and his Grandson in Garden of Merchiston Castle. Painted chiefly from a collotype study done by Artist in 1844.
1854 87 Ruins of the Palace of Dunfermline in the Woods.
Lent by Jas. Hunt, Esq., Pittencrieff.
103 Off the Essex Coast.
172 Macduff's Castle, Wemyss Bay: Sunset.
Lent by Alexander Hill, Esq.
357 The Shrine of St. Cuthbert, from the Prebend's Bridge.
1855 164 View from the Bridge of Perth: Evening.
364 Dunsinane: Sunset.
471 A Curling Pond, Redding Village.
472 A Sketch in a Garden.
652 Study of Scotch Firs.
1856 100 Ossian's Grave and the Hill of Winds, Glenalmond. Painted for George Patton, Esq.
198 The Castle of the Mains.
320 Bruce's Castle of Turnberry. Painted for John Faed, Esq., R.S.A.
392 Ludlow Castle.
441 St. Andrews and the Maiden Rock.
457 Sweetheart Abbey: Twilight.
1857 51 Sunset: Kilfauns and Elcho, River Tay.
77 Warwick Castle.
162 St. Andrews, from the Maiden Rock.
172 West Highland Heifers: a Sketch.
202 Twilight.
320 Mackrahanish Bay, Mull of Cantyre.
Lent by John Houldsworth, Esq., Glasgow.
421 A Family of West Highlanders: a Sketch.
462 Claverhouse's Castle of the Mains. Painted for Miss Stirling Graham, of Duntrune.
469 In Glencloy, Arran.
1858 67 Sketch near Dysart.
86 Stirling, from Abbey Craig.
109 Dysart.
189 The Castle and Caves of Colzean: Moonlight.
200 Rocks at Dysart.
230 Bannockburn, from Gillies Hill.
Lent by J. Heugh, Esq., Manchester.
304 Dundonald Castle.
317 Bruce's Castle of Turnberry. Purchased by Glasgow Fine Art Association.
451 Goatfell, Arran: Sunset.
592 The Red Rocks, Dysart.
1859 33 St. Monance during Herring Fishery: Evening.
47 The Old Church of St. Monance: Moonrise.
213 The Fishing Town of St. Monance.
354 The Old Castle of Newark, near Elie.
1860 166 Shipbuilding Yard, Dysart.
167 The Fisher's Cove: Summer Evening.
204 Dysart, from the Pier.
309 Dysart Harbour, from the Sailors' Walk.
374 On the Rocks with 'Tom Brown.'
395 The Lonely Tower.
480 The Fisher Folk of Fife: Pittenweem.
502 A Rocky Shore, near Elie, Fife.
506 Morning in the Bay of Dysart.
550 Summer Moonlight.
692 Stonehenge.
693 Our Neighbours of Newhaven.

Calton Hill House, Edinburgh.

1862 427 The Black Vault of Dunure: Evening Twilight.
561 Colzean, Turnberry, Ailsa: a Dream of Carrick Shore.
1863 71 Old and New Edinburgh, from the Mons Meg Battery.
Lent by John Miller, Esq., C.E.
116 Colzean, Turnberry, Ailsa: a Dream of Carrick Shore.
Lent by John Miller, Esq., C.E.

140 Dysart, from the Old Pier.
141 Reading by the Seaside.
142 Elcho Castle, River Tay: Twilight.
207 Dr. Chalmers and his Grandson.
284 The Bay of Dysart.
Lent by Mrs. Noel Paton.
286 The Black Vault of Dunure, Carrick.
Lent by John Miller, Esq., C.E.
394 Fotheringay.
1864 46 Summer Night: a Sketch.
227 The Calton.
Lent by John Dalgleish, Esq.
228 The Grange.
Lent by John Dalgleish, Esq.
327 Off the Northumberland Coast.
405 Stirling and the Carse of Menteith, from Wallace's Pass.
412 H.M.S. 'Conqueror' off Hopetoun: Review of Channel Fleet.
458 At the Seaside: Dysart.
502 Elie, Fife.
1865 244 Huntingtower.
Lent by John Dalgleish, Esq.
566 Culloden Moor.
Lent by John Dalgleish, Esq.
644 Taymouth: Queen's Visit, 1842.
Lent by James Carnegie, Esq., W.S.

Rock House, Calton Hill, Edinburgh.

1866 418 Lincluden: Autumn Evening, Reapers Returning.
509 Lincluden Abbey: Evening.
624 The Abbey Mill of Crossraguel.
1867 410 Auchindrane, on the Doon: Sunset.
412 The Chieftain's Oak, Milnab, River Turit.
442 The Narrow Glen, Perthshire.
521 Aberdour, from the Hawk Craig: H.M.S. 'Racoon' off St. Colme's.
Lent by James Dewar, Esq.
525 Ruins of Dunfermline Palace: Evening.
539 Caputh Ferry, River Tay.
540 Dunure Castle, Carrick.
618 On the Forfarshire Coast, near the Red Head.
672 Evening.
1868 374 From George IV. Bridge: Night.
407 The Hospital Ship 'Dreadnought,' off Greenwich.
541 The Witches' Lake and Bay of St. Andrews.
593 Dumbarton, from Kirkton Hill.
Lent by Peter Denny, Esq., Helenslee.
670 The Witch of Carrick: Cutty-sark at her Cantrips.
846 The Lamp of the Lowdens, Haddington.
882 Winter: The Ochils, from near Polmont.
1869 89 A Whinny Knowe near Polmont.
138 Edinburgh, from Nelson's Monument: Time-Gun.
201 Edinburgh, from Calton Hill: Evening.
354 'Forfeited in the Fifteen': a Ruined Stronghold of the Earls of Kilmarnock.
378 Castle Campbell.
392 Peep o' Day: Castle Cahir.
496 Broughty Castle, Firth of Tay.
532 Brodick Bay, Arran.
650 The Birthplace of Queen Mary.

Newington Lodge, Mayfield Terrace, Edinburgh.

1870 295 Wood Scene.
314 Twilight.
346 'Wearing out Life's Evening Grey.'
448 Old Mill. (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. *Vide* p. 113.)
475 Kenmare, Ireland.
534 Waterloo Bridge and Somerset House, from Hungerford.
563 Meeting of the Leven and Clyde.
582 Perth, from Bellwood.
626 Evening.
1880 22 Landscape: Elcho Castle, on the Tay.
Lent by Wm. Stewart, Esq., Portobello.
172 Old and New Edinburgh, from the Castle.
Lent by John Miller, Esq., Leithen.
192 St. Monans.
Lent by Waller H. Paton, Esq., R.S.A.
207 Fotheringay.
Lent by William Stewart, Esq.
499 Ballochmyle.
Lent by J. Miller, Esq.

HOLE, William

Painter and Engraver

Born 1846.

Associate 1878. Academician 1889.

Exhibited 1866-73 as W. F. Hole, 1874-84 as W. B. Hole.

34 *London Street, Edinburgh.*
1866 711 Trawler coming into Harbour.
830 Marmion and the Spectre Knight.
1867 33 Study of Lions from Life.
786 Turpin.
1868 332 Devil's Bridge, Pass of St. Gothard.
1870 79 The Arch of Titus: Colisuem in distance.
879 Contadino of the Campagna.

57 *India Place, Edinburgh.*
1871 488 Gutenberg, Inventor of Printing, at Work.
640 Betrothal.
960 A Night to be Remembered (Stuart Prize).
1872 115 Chaucer reading to John of Gaunt's Wife.
376 The Canterbury Pilgrims.
547 'My Ward, Sir.'
Lent by John Forman, Esq.

27 *Hamilton Place, Edinburgh.*
1873 14 Chivalry.
138 An Evening Effect.
453 Incident in the Life of St. Elizabeth of Hungary.
Lent by the Rt. Hon. the Lord Provost.
614 Nook in Herefordshire.
1874 54 In Æternum.
95 Medea in the Island of Circe.
Lent by Robert Cox, Esq., Edinburgh.
125 The Parting of Guinevere and Lancelot.
489 'How he kepte hys tryste.'

51 *York Place, Edinburgh.*
1875 238 A Scholar.
Lent by R. T. Hamilton Bruce, Esq.
264 Quiet Thoughts.
361 Guinevere's Ride to Almesbury.
Lent by J. Batty Tuke, Esq., M.D., Edinburgh.
592 Her Wedding Day.
Lent by James Lawrie, Esq., Edinburgh.

18 *Picardy Place, Edinburgh.*
1876 516 Ophelia.
Lent by A. Rintoul, Esq.
560 The Children of John de la Condamine, Esq.
627 Taken Unawares.
702 Ugly Customers.
1877 27 A Wounded Enemy.
Lent by J. J. Weinberg, Esq., Dundee.
309 A Demonstration.
429 His Lordship.
Lent by James Lawrie, Esq
648 Rehearsal.
1878 337 'A woful ballad Made to his mistress' eyebrow.'
Lent by Charles Edward, Esq., Dundee.
341 The Alarm.
Lent by Samuel Adamson, Esq., Drumclyer.
439 'The Bard.'
528 The Last of the Bin.
1879 298 The Confessional Stair.
480 The End of the '45.
511 An Affair of Outposts.
718 The Despatch.
1880 37 A Straggler of the Chevalier's Army.
197 A Geographer.
Lent by David Tullis, Esq., Glasgow.
247 Christmas Eve at the Squire's.
Lent by E. J. Du Val, Esq., Southport.
280 Mrs. C. M. Campbell.
1880 33 A Wounded Enemy.
Lent by J. J. Weinberg, Esq.
283 A Rehearsal.
Lent by Robert Cox, Esq., Gorgie.
307 The Last of the Bin.
Lent by William McTaggart, R.S.A.
1881 265 Queen Mary's First Levee.
413 The Evening of Culloden.
474 A Portrait.
490 An Uncongenial Subject.
Lent by J. J. Cowan, Esq.
1882 163 Mrs. Chinnery-Haldane.
177 The Poacher.
Lent by John James Cowan, Esq.
257 Prince Charlie's Parliament.
323 'His Eminence.'

30 *Saxe Cobourg Place, Edinburgh.*
1883 90 'The Book-Hunter': Portrait of the late John Hill Burton, D.C.L., LL.D.

264 A Golden Wedding.
270 The Night's Catch.
334 The Herring Quay.
356 'Falstaff . . . I have peppered two of them . . . Four rogues in buckram let drive at me.'
1884 112 'Unwounded from the dreadful close, But breathless all, Fitz-James arose.'
144 The Fill of the Two Boats.
311 Sheep-shearing in the Cheviots.
327 Playmates.
1885 14 'If thou hadst known.' (Diploma Work. R.S.A. Collection.)
98 When the Day's Work is done.
1886 82 'Steady!'
257 Rev. A. Moody Stuart, D.D.: Presentation Portrait.
374 The Covenanter.
416 David Scott Moncrieff, Esq., W.S.
1887 152 The Rev. John Reid Omond: Presentation Portrait.
1887 682 The Rev. Alexander Moody-Stuart, D.D.
717 Etchings from Pictures in the French and Dutch Gallery of the Edinburgh International Exhibition, 1886: 1, Jacque; 2, Diaz; 3, M. Maris; 4, Corot; 5, J. Maris; 6, Bosboom; 7, Monticelli; 8, Rousseau.
Lent by Messrs T. & A. Constable.
1888 191 Rev. Dr. Burns, Kirkliston: Presentation Portrait.
414 News of Flodden.
437 Richard and Gilbert Hole.
826 Lost at Sea.
1889 261 Jubal.
290 Gethsemane.
369 Rizzio.
1890 183 The Naiads' Bath.
371 Early Architecture.
Lent by James D. Lawrie, Esq.
436 'He is coming': Etching after Matthew Maris.
480 The Sawyers: Etching after J. F. Millet.
1891 170 A Landscape.
208 Don Quixote.
435 Vulcan's Forge.
502 The Leaping Horse: Etching after Constable.
1891-2 86 The Cleansing of the Leper.
209 The Canterbury Pilgrims.
471 A Portrait.
596 La Bergère gardant son Troupeau: Etching after J. F. Millet.
1893 316 Hearts of Oak.
494 Etching after Portrait by Velasquez of Don Gaspar de Guzman, Count of Olivarez. Owned by Earl of Elgin.
512 Etching after Portrait of Rembrandt by himself in the Imperial Gallery of Vienna.

27 Inverleith Row, Edinburgh.

1894 335 Portrait of a Lady.
345 The Rev. Professor W. G. Blaikie, D.D.
380 The Admiral Pulido Pareja: Etching after Portrait by Velasquez.
382 Feeding Chickens: Etching after Picture by M. Maris.
386 Six Original Etchings illustrative of 'Woodstock.'
1895 233 Pro Nobis.
458 Fifteen Drawings for Illustrated Edition of 'Catriona,' by the late Robert Louis Stevenson.
Lent by Messrs. Cassell & Co.
459 Two Drawings illustrating 'The Wrecker,' by the late Robert Louis Stevenson.
1896 119 The Enchanted Castle.
268 The Cottar's Saturday Night. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
471 Twelve Etchings illustrating the Poems of Robert Burns.
Lent by Messrs. T. C. & E. C. Jack.
474 Pro Nobis.
1897 144 Burns and Highland Mary.
187 Where Stinchar Flows.
348 Miss Dick Lauder.
1898 548 An Idyll of the '45: after the late Sir John Millais.
595 Maternal Cares: after Robert Alexander, R.S.A.
602 A Dorsetshire Valley: after E. M. Wimperis, V.P.R.I.
608 James M'Neill Whistler: after Portrait by himself.

Hole, William—*continued*

1899 378 Ave Maria. (Panels for a Reredos.)
Lent by the Marquis of Lothian.
1901 265 The Entombment.
661 The Benedicite: Part of Mural Decoration for the Chancel of St. Ninian's Church, Glasgow.
1902 683 Street of the Corn Market, Jesusalem.
687 In the Wilderness.
704 Street of the Damascus Gate, Jerusalem.
730 Chapel of St. Helena in the Church of the Holy Sepulchre, Jerusalem.
1903 278 The Coronation of James II. at Holyrood, A.D. 1437.
Lent by the Corporation of the City of Edinburgh.
427 The New Arrival: Etching after Hugh Cameron, R.S.A.
1904 165 Keith, Daughter of Alex. Blackie, Esq.
470 Snowclad Pastures: Etching after Joseph Farquharson, A.R.A.
498 The Ascension.
Lent by the Rev. E. T. S. Reid, Hawick.
1905 143 A Portrait.
226 Dibbling Cabbages.
522 The State Entry of Mary, Queen of Scots, into Edinburgh, A.D. 1561.
Lent by the Corporation of the City of Edinburgh.
11 *Inverleith Terrace, Edinburgh.*
1906 361 Timber Hauling in the New Forest: after the Picture by Lucy Kemp Welch.
1907 347 King Robert the Bruce presenting Royal Charter to Edinburgh, 1329.
Lent by the Corporation of the City of Edinburgh.
510 The Last Supper: Fresco to be placed in the Apse of St. John's Episcopal Church, Forres.
1908 439 'Ecce Homo.'
444 To Winter Quarters: Etching after Joseph Farquharson, A.R.A.
1909 161 The Temptation in the Wilderness.
178 Reading the Charter of Incorporation of the Edinburgh Merchant Company, 1681.
Lent by the Merchant Company.
1910 294 'It is the Lord.'
382 The August Moon: Etching after the late Cecil Lawson.
13 *Inverleith Terrace, Edinburgh.*
1911 100 Drawing the Furnace Fire: Granton Iron-Works.
118 The Message of the Church.
1912 524 A Highland Cottage Interior.
576 A Street in Jaffa.
577 Within the Damascus Gate, Jerusalem.
580 The Church of the Holy Sepulchre, Jerusalem.
1913 162 The Dead Sea, from Engedi.
391 Illustrations of the Old Testament.
Lent by Messrs. Eyre & Spottiswoode, London.
1914 429 King David purchasing the Threshing-floor of Araunah.
622 Cartoon for Stained Glass Window in the U.F. Missionary College Chapel, Inverleith Terrace.
Lent by Miss Small, Edinburgh.
1915 209 A Highland Cottage: Interior.
226 The Epiphany: Altar Picture for the Church of St. John the Baptist, Dundee.
Lent by Rev. Hugh Cunnynghame, Dundee.
487 The Judgment of Solomon.
Lent by Messrs. Eyre & Spottiswoode.
698 Illustrations of 'Woodstock.'
1916 131 In St. Mark's, Venice.
343 The Last Supper.
350 The Memnons of Thebes.
589 Pro Nobis. (Impressions to be sold for the benefit of the Red Cross Fund.)

HONEYMAN, John **Architect**

Born 1831. Died 1914.

Associate 1892. Academician 1896.

Hon. Retired Academician 1905.

61 *West Regent Street, Glasgow.*
1867 182 Design for Proposed Churches.
1868 57 Design for Free High Church, Partick.
1869 735 Free West Church, Perth.
1872 780 Design for a Proposed Free Church.
140 *Bath Street, Glasgow.*
1897 519 Auchamore House, Gigha.
1900 575 The Cliff, Wemyss Bay.

23 *West Cumberland Street, Glasgow.*
1903 412 Skipness Castle, Argyllshire.
416 Sketch Design for a Cathedral.
428 East Gable, Brechin Cathedral.
1914 581 Design for a Church Interior.
Lent by Herbert L. Honeyman, Esq.
582 Skipness Castle, Argyllshire.
Lent by Herbert L. Honeyman, Esq.
583 Frame of Six Photographs of Public Buildings in Glasgow.
Lent by Glasgow Art Galleries and Museums Committee.
584 Competitive Design for Houses of Parliament, Sydney.
Lent by Herbert L. Honeyman, Esq.
585 Lochgilphead Parish Church.
Lent by Herbert L. Honeyman, Esq.

HONEYMAN, John (and KEPPIE)

140 *Bath Street, Glasgow.*
1893 347 Inner Hall, Dunloe, Wemyss Bay.
351 Premiated Design for Glasgow Art Galleries: Perspective View. (Diploma Work. R.S.A. Collection.)
500 Premiated Design for Glasgow Art Galleries: Detail Drawing.
1894 514 Competition Design for Manchester Technical College.
515 Competition Design for Museum and Art Galleries, Glasgow.
1895 490 'Glasgow Herald' Buildings, Glasgow.
507 Queen Margaret College, Glasgow: Anatomical Department.
1898 558 Elevations of Designs for Belfast Town Hall.
586 Proposed Restoration of Brechin Cathedral: View from the North-east.
592 Design for Paisley Technical School.
1900 515 Competitive Design for National Bank Buildings, Glasgow.
570 Redlands, Bridge of Weir.
1901 632 Iona: as proposed in 1891.

HONEYMAN, John (and KEPPIE and MACKINTOSH)

140 *Bath Street, Glasgow.*
1903 429 Messrs. Pettigrew & Stephens' Warehouse: Central Portion.
1905 410 Business Premises, Sauchiehall Street, Glasgow.
1906 331 The Hill House, Helensburgh.
334 Premises, Sauchiehall Street, Glasgow.
11 *Blythswood Square, Glasgow.*
1907 459 Inner Hall, Dineiddwg, Milngavie.
1908 428 Glasgow Savings Bank, Parkhead.
1909 357 Glasgow Savings Bank, Parkhead: Exterior and Interiors.
359 Dineiddwg, Milngavie: Dining Room and Library.
376 Glasgow Savings Bank, Parkhead: Entrance.
1910 346 Picture Gallery, Broughton House, Kirkcudbright.
1911 457 Interior, 3 Woodside Place, Glasgow.
257 *West George Street, Glasgow.*
1912 468 Band Pavilion, Bowes Museum, Barnard Castle.
1913 450 Interiors, the Glasgow School of Art.
462 Interiors, Dineiddwg, Milngavie.
1915 598 Glasgow Cross Alterations.

HOPE, Robert **Painter**

Born 1869.

Associate 1911.

14 *Springwell Place, Dalry Road, Edinburgh.*
1891 647 The Thames, from London Bridge: Morning.
757 On the Braid Burn.
814 The Village Cross, Cockburnspath.
1891-2 699 In Strath Tay.
825 On the Tay at Aberfeldy.
1893 390 Edinburgh, from Redhall Quarry.
510 Remorse: an Allegorical Sketch.
34 *St. Andrews Square, Edinburgh.*
1894 513 'Victory.'
1896 33 A Wee Fisher Lassie.
376 Autumn.
1897 184 An Offering.
440 The Old Mill Pond, East Linton.
1898 45 The Bibliophile.
257 Portrait of a Girl.
321 Woodland Pasture.
363 The Edge of the Forest, Fontainebleau.
43 *George Street, Edinburgh.*
1899 379 Pastorella and Coridon.
594 Phlox.

Hope, Robert—*continued*

1900 22 The White Muff.
75 The Bridgend, Kelso.
375 'A Tale of Love and Chivalry.'
669 The Tweed at Kelso.
1901 158 Study of a Head.
190 Fair Isabel.
436 Gathering Potatoes.
482 An Autumn Moonrise.
483 The Old Church of Roxburgh.
1902 160 Evening on the Teviot.
377 Elaine.
379 Highland Mary.
Lent by Jas. Wilson, Esq., Edinburgh.
501 The Minstrel.
36 *George Street, Edinburgh.*
1903 145 Evening: Roxburgh.
176 'Gather ye rose-buds while ye may.'
360 Portrait.
1904 516 'Her smile, her speech, with winning sway,
Wiled the old harper's mood away.'
526 A Heretic.
550 The Charm.
1905 127 The White Cockade.
238 The Harbour of Pittenweem.
505 The Old Net Mender.
1906 189 The Spae-wife.
221 Drying Sails: Pittenweem Harbour.
311 Decorative Panels for Ballroom, Manderston House.
1907 300 'The Lass o' Ballochmyle.'
320 'Love Lightens Labour.'
485 Portrait.
42 *Queen Street, Edinburgh.*
1908 337 Mrs. James P. Gibson, Edinburgh.
348 Bygone Days.
494 A September Evening: Culross.
1909 174 Mademoiselle.
229 Dolores.
468 Fair Connoisseurs.
1910 220 The Town Hall, Culross.
442 The Pedlar.
455 Summer Sunlight.
1911 91 The Motor Maid.
124 The Lady and the Quezal.
164 Dorothy, Daughter of Lord Salvesen.
Lent by Lord Salvesen.
1912 16 Mrs. Ritchie.
Lent by Alex. Ritchie, Esq., Edinburgh.
72 Miss Violet M. Salvesen.
Lent by J. T. Salvesen, Esq., Edinburgh.
294 An Old Blade.
1913 49 Ex-Bailie Geddes, J.P.
138 Mrs. C. E. Green.
Lent by Chas. E. Green, Esq., Liberton.
248 Miss Macdonald.
Lent by Dr. Macdonald, Ayr.
32 *York Place, Edinburgh.*
1914 98 Miss Isobel Nasmyth.
Lent by Dr. Nasmyth, Edinburgh.
371 Proud Maisie.
Lent by James Wilson, Esq.
375 The Choice.
547 (*Vide* J. Kinross.)
1915 119 The Vanity Glass.
258 Dr. C. H. Thatcher, F.R.C.S.
361 Miss Nasmyth.
Lent by Dr. Nasmyth.
478 Marget.
1916 132 Mrs. T. M. Guthrie and Daughter.
Lent by Dr. T. M. Guthrie, Liverpool.
268 James Wilson, Esq., Ex-Dean of Guild.
353 A Queen of Pageant.
443 Landscape: Teviotdale.

HORSBURGH, John — Engraver

Born 1791. Died 1869.

Foundation Associate Engraver 1826.

One of the nine artists who withdrew after the first meeting.

NO EXHIBITS.

HOUSTON, George — Painter

Born 1869.

Associate 1909.

Citizen Buildings, Glasgow.
1898 179 Evening in Iona.
434 Holms of Caaf, Dalry, Ayrshire.
1905 308 Shores of Iona.
Lynn, Dalry, Ayrshire.
1906 185 Land of Brown Heath.
96 *Buchanan Street, Glasgow.*
1907 242 Winter.

Lynn, Dalry, Ayrshire.
1908 263 Autumn Snow.

96 *Buchanan Street, Glasgow.*
1909 290 October.

Lynn, Dalry, Ayrshire.
1910 443 A Winter Morning. (Scottish Modern Arts Association. Bought 1910.)

96 *Buchanan Street, Glasgow.*
1911 97 'It's dowie in the hint o' hairst.'
1913 154 March.
1914 137 Glen Lyon.
295 The Lyon at Fortingal.
1915 151 Glengarnock Castle.
Lent by John Greenlees, Esq., Paisley.

HOUSTON, John Adam P. Painter

Born 1812. Died 1884.

Associate 1842. Academician 1845.

11 *Roxburgh Street, Edinburgh.*
1833 28 Cattle Piece.
271 Ruins of Bun Castle.

15 *Catherine Street, Edinburgh.*
1834 99 Cattle returning Home.
125 Moonlight.

23 *Alfred Street, 52 Bedford Square, London, and 7 Sciennes Court, Edinburgh.*
1836 164 The Bandit's Out-look.

10 *Rankeillor Street, Edinburgh.*
1837 39 Don Quixote in his Study.
115* Peasant Girl.
1838 142 French Goatherds, near the Pontoise.
1839 42 Hide and Seek.
43 In Norwood Forest.
44 French Goat-herd Family.
1840 34 Near Manheim.
35 Ruins of Rheinfels.
185 'A fouth o' auld nick-nackets.'
190 Landscape: Composition.
232 Lucy Gray.
243 The Drachenfels.
1841 68 Girl of Coblentz.
297 The Disappointed.
365 The Watchfire: Soldiers of Cromwell
434 Porch of the Church of St. Germain l'Auxerrois, Paris.
497 The Herdboy's Sabbath.

10 *Duncan Street, Drummond Place, Edinburgh.*
1842 158 An Incident of the Crusades.
368 Releasing the Protestant Prisoners in the Tower, 1558.
444 Gateway, St. Germain l'Auxerrois.
1843 23 Luther and Melancthon translating the Bible.
375 The Lady's Tomb.
549 Scene at Westminster Abbey.
1844 35 Crusaders: Prayer to the Cross of the Sword.
401 Mountaineers.
417 Mael Shabad, North Wales.
465 Oratory called the King's Chair, Conway Castle.
526 Dolladern Castle.
527 The Old Chateau.
1845 128 The Good Samaritan.
148 The Cat's Castle, on the Rhine.
234 The Jew Curiosity Dealer.
427 Shrine of Henry V., Westminster Abbey.
432 The Gloaming.
1846 90 'En Avant.'
155 The Secreting of the Regalia of Scotland. (Preston Art Gallery. Presented by J. Billington Booth, 1898.)
395 Scene from 'As you like it.' Presented to the Academy as his Diploma Work. (But *Vide* 1853, No. 390.)
1847 313 Cochem, on the Moselle.
343 The Disobedient Prophet.
462 Sketch: Rhense.
477 Port Appin, Argyleshire.
478 Roman Baths at Treves: Sketch.
489 The Holy Sepulchre: from a Sketch by Lieut.-Col. Macniven.
493 Great Orme's Head.
579 Gateway at Huy, on the Meuse.
587 An Arab: Sketch.
1848 92 Highland Guides.
276 Grafenburg, on the Moselle: Summer Evening.
305 Benvenuto Cellini.
428 The Beech Glade.
1849 6 The Prodigal Son.
56 Jonathan Oldbuck.
114 The Deserted Hall.
Lent by a Gentleman.

Houston, John Adam P.—*continued*

433 'Qui va là!'
1850 54 Scene in the Forest of Arden: a Day in June after Rain.
Lent by John Miller, Esq., Liverpool.
95 The Highlands in 1746.
105 Forest Glade in Arden.
178 The Cat's Castle, and Course of the Rhine.
266 Border Raid: The Peel Defended.
359 The Moated Grange.
549 In the West Highlands.
623 Sketch for a Picture.
631 Highland Scene.
1851 23 Isaac of York in the Vaulted Chamber.
81 Evening: The Pathway to the Shrine.
141 In Sutherland: Fionveer, Arkle, and Stack.
180 King Richard and Wamba in the Forest.
210 Ardgower Hills, from Balahulish: Sketch.
465 Cape Wrath.
Lent by John Miller, Esq.
527 Bennevis.
548 A Stream from the Hills.
610 Finished Sketch of 'The Moated Grange.'
1852 29 'Under the Leaves Grene.'
59 Portrait Study.
175 Grafenburg, on the Moselle.
225 The Trysting Tree 'in the old Border day.'
495 Study of Trees.
538 Ben Ledi from Nature.
541 Portrait of a Lady.
563 Cuniag, Sutherland: Sketch.
564 Benvenue and Loch Vennachar: Sketch.
565 Glasven, Sutherland: Sketch.
568 Ben-Ledi: Evening.
1853 21 At Furness Abbey.
90 The Fugitive Slave.
133 The Mountaineers.
229 On the Lune, near Lancaster.
379 Portrait of a Child.
390 The Good Samaritan. (Diploma Work. R.S.A. Collection. This seems to have been substituted for 1846, No. 395.)
493 Stack, Sutherlandshire.
504 Loch Hourn.
542 A Green Lane, Lancashire.
1854 93 The Promenade.
124 Minnow Fishers, in Sutherland
211 Roslin Glen.
225* Cuniag, Sutherland: Evening.
241 Niddry Castle.
344 Fruit Seller.
489 Bolton Abbey.
521 Porta Nigra, Treves.

Fettes Row, Edinburgh.

1855 195 On the Lune, near Lancaster.
258 La Vespera.
Lent by Dr. Knapp.
325 Twilight.
393 The Stile.
447 Incident in the Desert.
502 Sunday.
Lent by William Wilson, Esq.
515 Sancho Panza and the Squire.
559 Roslin.
585 Doune.
586 On the Thames.
587 In North Wales.
588 Loch Awe.
719 Glen Sligican, Skye.
1856 111 Lucy Gray.
160 Castle of Assynt.
335 Dutch River Scene.
597 Ben Nevis.
704 Loch Duig, Ross-shire.

4 *Queensferry Street, Edinburgh.*

1857 72 Un Giorno Magro.
112 Duck Shooting in the Maremma.
130 Sunset near Pisa.
Lent by Robert Horn, Esq.
167 Sketch.
269 One of Garibaldi's Men.
645 Stephano and Caliban: a Sketch.
646 Miranda: a Sketch.
647 Ophelia: a Sketch.
648 Landscape: a Sketch.
1858 234 'Will o' the Wisp': Finished Sketch.
251 'Will o' the Wisp.'
276 'Carry.'
332 'La Filatrice.'
520 The Music of the Shell.
610 Knock Castle, Skye.
632 Loch Hourne: Sketch.

18 *Campden Grove, Church Street, Kensington, London, W.*
1859 59 La Filatrice.
217 The Shadow on the Casement.
262 A Portrait.
404 The Look-Out.
471 Catch.
14 *Gilston Road, Brompton, London, S.W.*
1860 18 Allo Mercato.
147 Old Gravel Pit.
203 Smugglers' Cove.
350 Fanny Fern.
394 Evening Thoughts.
1861 255 The Squall: Will they weather it?
1862 13 Lights and Shadows of the Wayside.
315 Night.
412 One I met.
508 The Promenade.
Lent by Charles Hargitt, Esq.
582 Sketch.
Lent by Dr. Maclean, Armadale.
1863 165 Solicitude.
1864 204 Watch and Ward: Finished Sketch of Picture.
366 What's o'Clock?
395 Old Castle of Assynt.
1865 36 Loch Lomond: Evening.
485 Portrait.
503 Prospero and Miranda.
Lent by John Collie, Esq.
664 'A Pas Seul' in the Highlands.
10 *Upper Philimore Place, Kensington, London, W.*
1866 157 Ben Blaven, Skye.
510 The Morning Watch.
565 Glasven, Sutherland.
1867 5 Head of Etive.
39 Sunshine.
423 Hans Snapshaus of the Commissariat.
647 The Foragers' Bivouac: Prince Rupert's Lambs.
Lent by John Beaumont, Esq., Ravensknoll.
1868 408 Agnes.
636 The Broken Target.
795 The Captured Banner.
1869 160 The Black Mount: Evening.
384 Alice.
656 Another Bite.
678 A Kingsman.
925 On the Walls.
1870 497 Edith.
609 Portrait.
636 Bait.
1871 141 Not in Sight.
583 Portrait of a Lady.
1009 The Esquire.
1018 The Standard-Bearer.
1872 53 Danger.
Lent by E. Lees, Esq., Oldham.
219 A Scamper.
278 The Watch on the Moor.
Lent by E. Lees, Esq.
385 Duart, Sutherland.
562 The Standard-Bearer.
699 Loch Achray.
1873 198 The Reveillé: Finished Study.
530 Duart Tarn, Sutherland.
1874 171 The Ford.
217 Twilight: near Leamington.
257 The Antechamber Guard.
271 A Pleasant Story.
1875 23 The Vidette before Marston Moor.
953 The Corrie, Arran.
1001 The Good Captain: Finished Study for Large Drawing.
1876 407 The Officer of the Watch.
879 After Culloden.
1877 263 Sir Isaac Newton in his Study. (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by P. A. Fraser, Esq., H.R.S.A.
336 Rhiconich, Sutherland.
736 Death of Warwick the King Maker.
1878 464 March of Montrose down Glen Nevis.
1879 47 A Whisper.
287 Old Castle of Assynt.
1880 183 A Satisfactory Reflection.
898 Snowdon: Evening.
1881 178 The Vidette: 'Who goes there?'
1033 The Black Mount: 'Twixt Day and Night.
1882 348 Mountain Gleanings.
870 An Eastern Question.
1884 60 Past Service.
935 The Rivals.
940 Explaining the Attack.
1885 3 Plunder.

Houston, John Adam P.—*continued*

51 A Night Alarm in the Cavalier Camp. (R.S.A. Collection. Presented by John L. and Alfred C. Houston, 1909.)
950 Lancaster as in 1851.
1060 Loch Lomond : Evening.

HOWISON (or HOWIESON), William — **Engraver**

Born 1798. Died 1850.

Associate 1838.

NO EXHIBITS.

HUNTER, Mason — **Painter**

Born 1854.

Associate 1913.

24 *Buccleuch Street, Edinburgh.*
1879 817 Among the Birch-Trees, Burnham.
898 By the Willow-skirted Pool.
1880 870 The Sea.
1048 Old Church, Chingford.
1881 831 Afternoon : Coldingham Meadow.
16 *Picardy Place, Edinburgh.*
1882 643 Harvest-Time : Kincardineshire.
693 Bonaly Tower, Colinton.
968 Coldingham Harbour.
1009 An April Morning : Duddingston Loch.
1883 202 The Haunt of the Sea-bird.
626 Old Battersea Bridge.
1059 The Haven under the Hill.
24 *Buccleuch Street, Edinburgh.*
1884 140 Salmon Nets : Auchmithie.
775 'Vennachar's Broad Wave.'
891 A Highland Drove.
936 On the Seine, Notre Dame.
Albert Studios, 6 Shandwick Place, Edinburgh.
1885 603 The Bay of Nigg.
736 On the Canal at Broxburn.
1078 A Silent Shore.
1885 196 Chailly Church, near Barbizon.
254 A Bypath to the Pentlands.
606 Spring-Time.
625 Laverockdale.
855 Cairntowers, near Craigmillar.
1886 264 Morning after the Storm.
307 Fishing Boats : Newhaven.
418 Croftland, Cockburnspath.
1137 Fishers' Cove : Harbour.
1887 198 A Rockbound Coast.
283 An August Morning : Crail.
362 A Freshening Breeze.
556 'While Daylight Lingers.'
1887 63 A Woodland Path.
124 Nearing the Shore.
224 Milldown Point, Coldingham.
398 Early Morning : Duddingston.
438 The Roslin Road.
1888 210 'When the Tide comes in.'
820 On the Almond, Kirkliston.
833 Evening on the Canal.
870 Kirkliston Bridge.
1889 102 St. Regulus' Tower.
118 Fading Light.
802 Spring-Time.
849 The Castle Ruins, St. Andrews.
871 'Fair St. Andrews.'
11A *Shandwick Place, Edinburgh.*
1890 16 Noontide.
297 Evening : on Allan Water.
591 Craigforth Mill, Stirling.
Lent by Lawrence Pullar, Esq., Bridge of Allan.
627 A Summer Sea.
671 Afternoon : Coast of Kintyre.
1891 37 Stormy Twilight.
400 Sunny Noon : Ballantrae.
777 Evening Sunlight.
821 Ballantrae Castle.
1891-2 400 'While the grey tide ebbs with the ebbing light.'
707 Morning : Tarbert Harbour.
779 A Wintry Afternoon.
1893 36 A Creek on Loch Fyne.
90 Drifting Out.
378 A Glimpse on the Forth.
407 St. Monans, from the Sea.
1894 342 Beating Out : Loch Fyne.
1895 87 The Mill Pond.
313 September : on the Tyne.
350 On Corstorphine Hill.
543 Prestonkirk.
1896 46 The Rising Gale.
219 The Net Poles, Tarbert Harbour.

280 Moorland Solitude.
634 'Where Seabirds Cry.'
60 *North Castle Street, Edinburgh.*
1897 31 Castle Sween.
344 Twilight on Jura.
712 Under the Cliffs : St. Abbs.
1898 289 Invernahyle Bridge.
427 By Murmuring Stream.
495 Morning after Rain : Loch Creran. Lent by Bailie M'Kenzie, Edinburgh.
787 Mists on Morven.
1899 191 'When the Wind bloweth in from the Sea.'
366 Nightfall : Sound of Kilbranan.
532 St. Monans' Church, Fife.
574 Morning : Boats coming in.
627 Breaking Waves.
1900 85 The Twilight Hour : Onich.
268 In Nether Lochaber.
460 The Crofter's Harvest : Onich.
650 Breezy Weather : Berwickshire Coast.
1901 84 The Queen's Road, Glen Ogle.
118 Solway Cliffs, Port-o'-Warren.
147 A Highland Croft, Glen Ogle.
180 A Glimpse of Loch Earn.
425 Lochearn Head.
5 *North Charlotte Street, Edinburgh.*
1902 84 Toiling while the Shadows deepen
113 By the Nor'land Sea.
479 Drift-Net Fishers.
620 The Old Pier, Strachur.
1903 361 The Quiet of the Morning.
375 A Reach of Loch Fyne.
1904 249 In with the Tide.
366 The Grey of the Morning.
495 Out with the Tide.
1905 84 Where Seabirds Cry.
161 Evening Tide : Port-na-Coul.
1906 124 Early Morning : Loch Fyne.
262 Beating Home.
395 Twilight : Tarbert.
54 *Queen Street, Edinburgh.*
1907 145 A Freshening Breeze.
183 The Sunlit Shore.
546 Home from the Sea.
1908 264 The Quay-Side, Tarbert.
340 Drifting Out.
492 The Climbing Sea.
1909 199 St. Monans' Church.
488 Noontide : Loch Fyne.
1910 27 A Fisher Haven.
315 Grey St. Monans.
463 Newark Castle, Fife.
1911 147 St. Monance.
169 'Beneath the Castle's sheltering lee.'
265 Crofter Shielings, Isle of Barra.
1912 131 Crossing the Minch.
228 Dawn.
1913 94 The Haven, Machrihanish.
180 The Glistening Shore.
215 An Atlantic Headland.
1914 220 The Shadowed Road.
311 Atlantic Breakers.
360 The Castle.
1915 190 The Mill-Lade, Ceres.
221 Lingering Lights : Ceres.
368 Shadowed Willows.
504 Off-shore, Island of Arran.
1916 109 The Bishop's Bridge, Ceres.
264 Baltille Farm, Ceres.
297 The Mill-Stream.
483 The Ferry, Dalmeny.

HUTCHISON, John — Sculptor

Born 1833. Died 1910.
Associate 1862. Academician 1867.
Hon. Retired Academician 1909.
Librarian 1877-1886.
Treasurer 1886-1907.

26 *Charles Street, Edinburgh.*
1856 743 Medallion Portrait.
10 *Randolph Cliff, Edinburgh.*
1857 674 Melinda.
1858 750 Bust of a Gentleman.
96 *George Street, Edinburgh.*
1859 721 Bust of J. B. Macdonald, Esq.
724 Medallion Alto-Relievo : 'Genevieve.'
726 (No entry in Catalogue.)
745 Colossal Bust of Harald Hardrada.
97 *George Street, Edinburgh.*
1860 846 Bust in Plaster of Robert Scott Lauder, Esq., R.S.A. (*Vide* 1862, No. 832, and 1916, No. 39.)
848 Bust of Dr. Farquharson.
855 Hamlet : a Bust in Marble. (*Vide* 1916, No. 45.) (Paisley Corporation Museum. Bequeathed by Sir Peter Coats, 1890.)

Hutchison, John—*continued*

864 Bust in Marble of John Philip, Esq., R.A., H.R.S.A. (*Vide* **1880,** No. 351.) (Scottish N.P.G. In Plaster. Presented by Mrs. Currie, 1909.)

1861 795 A Roman Matron: Bust in Marble.
Lent by James Gibson-Craig, Esq.

800 Bust in Marble of Laurence Macdonald, Esq., H.R.S.A. (R.S.A. Collection. Presented by Artist, 1864.)

812 A Roman Girl: Bust in Marble. (Diploma Work. 'Marietta, a Roman Girl,' signed 'Rome, 1860.' R.S.A. Collection.)

1862 827 Bust in Marble of Dr. Farquharson.

832 Bust in Marble of Robert Scott Lauder, Esq., R.S.A. (*Vide* 1860, No. 846, and 1916, No. 39.) (N.G. of Scotland. Presented by the R.S.A., 1910.)

836 Bust in Marble of Biggs Andrew, Esq., Q.C.

852 Bust in Marble of George Harvey, Esq., R.S.A. (*Vide* 1876, No. 772.) (R.S.A. Collection. Presented by Harvey, 1862.)

858 'Don Quixote.'

1863 795 Marble Bust of Mrs. Learmonth.

827 Marble Bust of Professor Allman. (*Vide* 1916, No. 55.)

1863 397 Harald Hardrada: Colossal Bust in Marble.
Lent by James Cowan, Esq.

402 A Roman Matron.
Lent by J. T. Gibson-Craig, Esq.

414 Hamlet.
Lent by Professor Lushington.

419 A Roman Girl.

420 Mrs. Learmonth.
Lent by Colonel Learmonth.

1864 702 Bust in Marble: Fanny, Daughter of Thomas Faed, Esq., A.R.A., H.R.S.A.

706 Bonnye Kilmeny.

1865 892 Bust in Marble: Stella, a Roman Mother.
Lent by James T. Gibson-Craig, Esq.

904 Bust in Marble: 'Angelino,' a Shepherd.

1866 874 Bust in Marble: Mrs. Richardson.

875 Statue in Marble: a Roman Dancing Girl.
Lent by James Cowan, Esq.

877 Adam Black, Esq.: Bust in Marble. (Edinburgh Philosophical Institution. *Vide* 1874, No. 570, and **1880,** No. 350.)

878 Pasquccia, a Young Roman: Marble.

1867 908 Bust in Marble of James Ballantine. Part of the Ballantine Testimonial.

932 Recumbent Statue of a Lady: Part of a Marble Altar-Tomb.

936 Bust in Marble of a Lady.

1868 1079 Marble Bust of James Cox, Esq., Lochee.

1869 984 Bust in Marble of J. Whyte-Melville, Esq., Bennochy. Presented to Lady Catherine Whyte-Melville by Grand Lodge of Scotland.

999 Genevieve: Marble.

1001 Dante: Marble.
Lent by James Cowan, Esq.

1870 904 Alto-Relievo in Marble: the late Dr. Robert Lee. Part of Memorial, Grange Cemetery.

915 The Angel of the Resurrection: Mezzo-Relievo in Marble. Part of Robert Lee Memorial, Greyfriars' Church.

925 Alto-Relievo in Marble of the late Robert Scott Lauder, R.S.A., 1859. Part of Memorial, School of Design, Edinburgh.

942 Pasquccia, a Roman Contadina: in Marble. (*Vide* 1916, No. 52.) (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1870; presented 1897.)

944 Bust in Marble: Colonel Macdonald Macdonald. Presentation.

1871 783 Bust in Marble of James Falshaw, Esq., C.E.

788 Bust in Marble of Peter Reid, Esq., Forfar. (*Vide* 1873, No. 648, and **1880,** No. 352.) (Reid Hall, Forfar. Presented by Sitter.)

809 A Roman Dancing Girl: Marble.

1873 644 The Earl of Dalhousie, K.T., G.C.B.: Marble.

646 The late Archibald Watson Goldie, Esq., W.S. : Marble.
647 'Nina,' a Roman Study : Marble.
648 Peter Reid, Esq., Forfar : Original Model of the Marble Bust now in the Reid Hall, Forfar. (*Vide* 1871, No. 788, and **1880,** No. 352.)
654 Mrs. Lockhart Thomson : Marble.
658 The late Sir James Y. Simpson, Bart., M.D.
665 'Emmie' : a Study from Nature.
666 Mrs. James Ballantine : Marble.
680 Medallion : the late William Glover, D.D. Part of Monument, Greenside Church, Edinburgh.

House, 97 George Street, Edinburgh; Studio, 3 Thomas Street, Torphichen Street, Edinburgh.

1874 567 The Glee Maiden : Marble.
568 'Katie,' Daughter of John MacLaren, Esq., Advocate : Marble.
570 The late Adam Black, Esq. : Original Model of the Marble Bust presented to the Philosophical Institution. Modelled from life, 1865. (*Vide* 1866, No. 877, and **1880,** No. 350.)
572 James Salmon, Esq., Architect, Glasgow : Marble.

1875 661 Rev. Alexander Duff, D.D., LL.D. : Marble Bust. To be placed in the Free Church College Hall, Calcutta. (Scottish N.P.G. In Plaster. Bought 1905.)

1876 772 The late Sir George Harvey, *P*.R.S.A. 1860. Bust in Marble. (R.S.A. Collection. *Vide* 1862, No. 852.)

1877 669 Bust in Marble of the late George Dalziel, Esq. : Posthumous.
671 Bust of John Clerk Brodie, Esq. : Marble.
695 James Carmichael, Dundee : Sketch Model for the Colossal Bronze Statue erected in Art Gallery Grounds, Dundee, 1873. (*Vide* 1878, No. 738.) (Dundee Art Gallery. Sketch Model. Presented by Artist, 1878.) (Bust in Plaster of Carmichael bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
859 Design for an Altar-Tomb, now being executed in Marble.
863 Perspective View : Bronze Door of Mausoleum.

1878 737 The late Adam Black : Marble.
738 The late James Carmichael, Engineer : Model for the Head of the Colossal Bronze Statue erected at Dundee. (*Vide* 1877, No. 695.)
741 Duncan M'Laren, Esq., M.P. : Marble.
742 Bust of a Young Lady : Marble.

1879 744 Alto-Relievo Portrait : Bronze.
746 The late Adam Black, Esq. : Marble.
751 Henry Simpson, Esq. : Marble.
753 Rev. George R. Davidson, D.D. : Marble. Presentation.

1880 778 Marietta, a Roman Girl : Bronze.
779 The late George Paul Chalmers, R.S.A. : Marble.
784 Bust of a Gentleman.
994 Drawing of Marble Monument in memory of the late George Paul Chalmers, R.S.A., erected in Dean Cemetery. Designed and executed by John Hutchison.

1880 345 Sketch Model for the Colossal Bronze Statue of the late Adam Black erected in Edinburgh.
Lent by the Artist.
346 'Katie' : Bust in Marble.
Lent by the Lord-Advocate, John Maclaren, later Lord Maclaren.
347 Stella : Study from Life at Rome : Marble.
Lent by J. T. Gibson-Craig, Esq.
348 Hamlet : Marble.
Lent by the Artist.
349 A Roman Matron : a Study from Life at Rome : Marble.
Lent by J. T. Gibson-Craig, Esq.
350 Bust in Marble of the late Adam Black, Esq. Presented to the Philosophical Institution by J. T. Gibson-Craig. (*Vide* 1866, No. 877, and 1874, No. 570.)
Lent by the Philosophical Institution, Edinburgh.

Hutchison, John—*continued.*

351 Bust of the late John Philip, R.A. In Marble. (*Vide* 1860, No. 864.) (Hospitalfield Trust. Arbroath. *Vide* p. 113.)
Lent by Patrick Allan Fraser, Esq., H.R.S.A.

352 Bust in Marble of Peter Reid, Esq., Forfar. (*Vide* 1871, No. 788, and 1873, No. 648.)
Lent by the Reid Hall, Forfar.

353 Dante: Marble.
Lent by James Cowan, Esq., M.P.

354 'Pasquccia': a Study from Life at Rome: Marble.
Lent by Dr. Batty Tuke.

369 Bust in Marble of the late D. O. Hill, R.S.A., after Patric Park, R.S.A. (*Vide* Park, **1880,** 369.) (N.G. of Scotland. Presented by R.S.A., 1910.)

380 Alto-Relievo in Bronze: the late Dr. Robert Lee.
Lent by Lockhart Thomson, Esq.

381 Roman Dancing Girl Reposing.
Lent by the Artist.

1881 720 King Robert the Bruce: Bronze Statue.

1882 734 The late William Jenkyns, M.A.: Model of part of the Marble Memorial erected in King's College, Aberdeen. (University of Aberdeen. A Medallion Portrait.)

737 The late William Rutherfurd Sanders, Professor, University of Edinburgh: Posthumous Marble Bust. Presented to the University of Edinburgh.

1883 804 Bust of a Gentleman.

805 Marble Bust: the late Lady Moncrieff.

806 Bust of the Rev. Robert Herbert Story, D.D., Rosneath.

807 Bronze Bust: Lord M'Laren.

1884 822 Sir J. Noel Paton, R.S.A. Modelled 1871.

823 R. Roy Paterson, Esq.: Marble Bust.

825 The late Sir Charles Wyville Thomson: Marble Bust. Presented to the University of Edinburgh.

827 The late J. A. Lake Gloag, Esq.: Marble Bust.

828 The late Fox Maule, Earl of Dalhousie.

1885 814 Marble Bust: the late Sir Henry Wellwood Moncrieff, Bart., D.D.

3 *Torphichen Place, Edinburgh.*

1886 819 The late Arthur Perigal, R.S.A.: Alto-Relievo.

821 Il Condottiere: Bronze.

822 A Study from Life at Rome.

823 William M'Ewan, Esq.: Marble Bust.

827 The late Dr. Lindsay Alexander: Marble Bust. Part of Memorial in Augustine Church, Edinburgh.

1887 673 Dante: Bronze.
Lent by T. D. Brodie, Esq.

675 Marble Bust of Professor Sir Douglas Maclagan, M.D.: Presentation Bust.

677 Bust in Marble of the late John Baxter, Esq., Edinburgh.

685 Bust in Marble of the late Very Rev. Principal Tulloch, D.D., LL.D. Executed by command of the Queen.

1887 97 Bust of Peter Reid, Esq., Forfar.
Lent by J. Hutchison, Esq., R.S.A.

319 A Roman Matron: Marble.
Lent by T. D. Brodie, Esq.

321 Angelino, a Shepherd Boy of the Campagna di Roma: Marble.
Lent by James Cowan, Esq.

322 Dante: Marble.
Lent by James Cowan, Esq.

1888 706 Bust in Marble of a Lady.

707 Sir Charles U. Aitchison, K.C.S.I.: Presentation Marble Bust for Punjab's (Aitchison) College, Lahore. (*Vide* 1897, No. 363.)

711 Bust of John Clerk Brodie, Esq., C.B., LL.D., of Idvies.

1889 775 Bust in Marble of the late Rev. Dr. Norman Macleod, LL.D. Commissioned by the Queen.

777 Bust in Marble of Her Majesty the Queen. Presented to the Victoria Art Galleries, Dundee, by ex-Provost Ballingall, 1889.

787 A Torch Racer: Original Model for the Bronze Statue placed on the Dome of the University of Edinburgh.

1890 495 A Torch Racer: Replica in Bronze of the Head of the Statue.
Lent by Prof. Sir William Turner, M.B., H.R.S.A.

496 The late Dr. Andrew Combe: Marble Bust. (Scottish N.P.G. Presented by Robert Cox, M.P., 1896.)
500 The late Hon. Lord Fraser: Marble Bust.
505 The late John Grigor, M.D., Nairn: Bronze Statue. Erected at Nairn.
508 Dante: Marble.
1891 566 Bust in Marble of a Lady.
568 William Tod, Esq: Bust in Marble.
578 Bust of the late William Wright, LL.D., Professor, University of Cambridge. In Marble for the Fitzwilliam Museum, Cambridge.
1891-2 547 Miss Harris: Marble Bust. For the High School, Dundee.
550 Bust of Sir Douglas Maclagan, M.D.
554 Study of a Girl's Head.
1893 148 The late J. F. MacLennan, LL.D.: Marble Bust. For Trinity College, Cambridge.
151 Penserosa.
250 The late Mrs. Barbour, of Bonskeid: Marble Bust.
252 Alto-Relievo: the late Alexander Kilgour, M.D., Aberdeen. Model for part of a Memorial at Aberdeen.
336 Bust of a Lady.
1894 162 James Carmichael, Engineer, Dundee.
164 Miss Ethel Campbell Smith: Bust in Marble.
167 Bust of a Lady.
168 The Regent Murray: Model for Statue in the National Gallery of Scotland. The gift of the Earl of Moray. (Scottish N.P.G. Eastern part of the Façade.)
276 Bust of Her Majesty the Queen, 1888.
1895 202 Bust of Miss Harris, Dundee.
341 'Agriculture': Sketch Model for Statue, Façade of Caledonian Railway Station, Edinburgh.
346 'Engineering': Sketch Model for Statue, Façade of Caledonian Railway Station, Edinburgh.
437 Study for the Head of a Colossal Statue.
1896 212 The late Charles Jenner, Esq.: Marble Bust.
217 Pasquccia: Roman Study.
1897 197 Study of a Girl's Head.
203 Bust: William M'Ewan, Esq., M.P.
204 Statue: George Buchanan, Humanist and Reformer.
363 Bust of the late Sir Charles U. Aitchison, K.C.S.I. Executed in Marble for the Aitchison College, Lahore. (*Vide* 1888, No. 707.)
1899 246 Dante: Ravenna.
1900 311 The late Professor William Rutherfurd, M.D., F.R.S.: Marble Bust. Presented to the University of Edinburgh.
1901 124 The Good Shepherd: Marble.
224 Rev. David Macrae: Model for Marble Bust in Gilfillan Memorial Hall, Dundee.
231 Æneas J. G. Mackay, Esq., K.C.: Marble Bust.
239 Henrietta: Marble.
391 Bust of Her late Majesty Queen Victoria, 1888.
1902 215 Bust of a Lady.
400 Study of a Roman Girl.
519 James Grahame, Marquis of Montrose: Alto-Relievo Bronze.
1903 209 Bust of a Lady.
305 Bust of Thomas Aird. Executed in Marble for Free Library, Dumfries.
1904 238 A Florentine.
1905 208 Sir John Batty Tuke, M.D., M.P.
1911 610 Hamlet.
Lent by Messrs. T. & A. Constable.
635 Pasquccia.
Lent by Sir John Batty Tuke.
1916 39 Robert Scott Lauder, R.S.A.: Bust in Marble. (*Vide* 1860, No. 846, and 1862, No. 832.)
Lent by the N.G. of Scotland.
45 Hamlet: Bust in Marble. (*Vide* 1860, No. 855.)
Lent by the Paisley Art Gallery.
52 A Roman Contadina: Bust in Marble. (*Vide* 1870, No. 942.)
Lent by the N.G. of Scotland.
55 Professor George James Allman: Bust in Marble. (*Vide* 1863, No. 827.)
Lent by the University of Edinburgh.

HUTCHISON, Robert Gemmell Painter

Born 1860.

Associate 1901. Academician 1911.

1 *India Buildings, Edinburgh.*

1878 114 Youthful Labour.
348 Quiet Pastures.
506 A Country Well.

53 *George Street, Edinburgh.*

1879 131 A Sunny Morning.
138 John Knox's Bedroom.
312 A Secluded Spot.
583 Coming from Church: Christmas Morning.

1880 159 Dull Trade.
599 The First Marriage in St. Giles' Cathedral since the Reformation, April 15, 1879.

1881 599 'Oor Ain Fireside.'
709 The Empty Cradle.

4 *Maitland Street, Edinburgh.*

1882 144 School Days.
151 At the Royal Review, Edinburgh, 1881.
604 A Grimsby Skipper.

1883 67 Dreams of the Past.
141 Blossom and Decay.
295 Puir Folk's Fuel.
602 Under Orders: the Recreation Room, Edinburgh Castle: Day before Black Watch's departure for Egypt.

1884 759 The Broken Basin.
1122 The Charge of the Highland Brigade at Tel-el-Kebir.

1885 158 'Chilblains.'
197 'As happy as the day is long.'
440 The Pathos of Life.
662 Forty Winks.
772 Rummaging.

1885 290 'When Mother is out.'
547 'Little Mischief.'
899 Curiosity.

1886 96 'Bleaching-Day': Coulter.
465 Boy guddling Trout.
473 Saturday Afternoon.
514 Towards Evening.
770 Cottar Bairns.

15 *Maitland Street, Edinburgh.*

1887 81 Reminiscences of the Crimea.
668 Portrait Group.

1887 306 Sketch of the Thanksgiving Ceremony, St. Giles' Cathedral, on Jubilee Day, June 21, 1887.
568 'Jam.'
576 Sketch of Duke of Gordon's House, from Johnston Terrace.

1888 267 Sunny Pastures.
307 The Young Gatekeeper.
374 Health and Happiness.

1889 134 Dorothy, Daughter of William C. M'Ewen, Esq., W.S.
177 'Father's Dinner.'
400 A Study: a Wee Scotch Lassie.
454 In Time of Peace.
719 Christmas Decorations.

1890 22 Quiet Comfort.
286 'Devotion.'
476 'With the Regiment.'
658 An Old Chelsea Pensioner: Pastel.
685 Grandfather's Initials: Pastel.

4 *Melville Place, Edinburgh.*

1891 58 The Little Stranger.
Lent by W. B. Mackay, Esq.
261 'Our Father.'
469 'When Drums are Muffled.'

1891-2 324 A Peep at the Pigs.
633 'An Old Smuggler': Pastel.
643 'Blow, Baby, Blow': Pastel.
733 'Out of his depths': Pastel.

1893 11 'Neivie, neivie, nick nack,
Which hand will ye tak'?'
Lent by H. T. Horrocks, Esq., Manchester.
82 The Luggie.
225 The Reprimand.
298 'The happy days of childhood.'
Lent by Thomas Morson, Esq., London.

1894 14 Hallowe'en.
195 The Stray Kitten.
320 The Little Surgeon.

1895 90 Young Communicants.

1896 244 A Bowl o' Porridge.
420 Hallowe'en: Dodging the Candle.

1897 4 The Gundy-Man.

1898 163 Whistling Willie.
441 A Village Carnival: Hi! Hi!! Hi!!!
526 A Roasted Apple.

1899 6 The Young Laird. (Oldham Art Gallery. Bought 1900.)

77 A Drink of Grannie's Tea.
Lent by Walter Hatton, Esq., Edinburgh.
254 Interesting News.
1900 24 'After dinner rest a while.'
Lent by Walter Hatton, Esq.
89 'Sunday at Home.'
127 'Bairnies cuddle doon.' (Scottish Modern Arts Association. Bought 1910.)
461 They would play for hours and end in a draw.
1901 75 'When Strings o' Stories Grannie tells.'
1902 156 Dyed Eggs.
225 Their Mother's Help.
Lent by John Duncan, Esq., Dunearn.
254 The Blackbird's Nest.
Lent by John Duncan, Esq.
673 Leisure Moments.
714 'Wee Joukydaidles.'
1903 247 Mollie Lockhart.'
359 'Effie Deans.'
521 Day Dreams.
Lent by John Duncan, Esq.
1904 79 Master George.
534 The Apple of Her Eye.
14 *Craighall Terrace, Musselburgh.*
1905 392 The Young Mother.
550 'Tatties and Herrin'!' (Walker Art Gallery, Liverpool. Presented by Alderman Thos. W. Oakshott, 1906.)
1906 425 Old Wife of Norde Brabant.
428 Sleepy Louns.
Lent by W. B. Mackay, Esq.
444 Portrait of Lady in Motoring Costume.
1907 276 An Interior: Norde Brabant.
535 An Idyll of the Shore.
1908 167 The Mid-day Meal.
274 The Bairns' Brose.
534 Rev. George G. D. S. Duncan, B.D., Inveresk.
1909 123 Nan.
257 The late J. R. Pairman, Esq.
Lent by the Scottish Arts Club, Edinburgh.
494 Sea Gulls and Sapphire Seas.
1910 131 On the Beach: a Sketch.
170 The Breezy Bents.
456 Karen's Red Shoes.
1911 134 The Mother.
236 The Children's At Home.
313 Sketch for Picture: 'The Jelly-pan.'
8 *St. Bernard's Crescent, Edinburgh.*
1912 5 A Song of the Sea.
36 Bleaching.
291 The Veteran.
1913 30 Shifting Shadows. (Diploma Work. R.S.A. Collection.)
48 Sleep, Baby, sleep.
163 The Lass that carries the Creel.
1914 123 Caller ou.
203 Washed up with the Tide.
402 Waiting.
1915 84 A Volendam Mother.
295 Maud: a Portrait.
302 Margaret: a Portrait.
418 A Basket of Herring.
624 Hot Brose: Charcoal Study for Picture.
1916 149 The Lady-Bird.
210 'Rescue the perishing,
Care for the dying.'—Belgium, 1914.
351 D. F. Lowe, Esq., M.A., LL.D.
441 Meditation.

IRVINE, James (of Rome) Painter

Hon. Member 1830.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

1826 145 Portrait of a Gentleman, painted at Rome.
Rome.
1828 78 Satan rising from Chaos.

IRVINE, John Painter

Born 1805. Died 1888.

Associate 1834.

EDINBURGH EXHIBITION SOCIETY.

1 *James' Square, Edinburgh.*
1814 177 Portrait of a Lady.
5 *Picardy Place, Edinburgh.*
1815 158 Portrait of a Lady.

Irvine, John—*continued*

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

Annandale Street, Edinburgh.
1827 68 Portrait of a Gentleman.

25 *Castle Street, Leicester Square, London.*
1828 216 Portrait of a Gentleman.
217 Portrait of a Gentleman.

SCOTTISH ACADEMY.

London.
1827 264 Portrait of a Gentleman.
1828 40 Portrait of a Gentleman.
183 Portrait of a Gentleman.

34 *Broughton Place, Edinburgh.*
1832 63 The Siamese Youths.

72 *Northumberland Street, Edinburgh.*
1833 156 William Cameron, Esq., of Zetland.
157 Portrait of a Lady.
179 Master A. Hay and Dog.
194 Portrait of a Gentleman.
196 Portrait of a Gentleman.
221 Portrait of a Lady.
1834 124 George Crosbie, Esq.
163 Portrait of a Gentleman.
184 Mrs. Cobham.
187 Mrs. Crosbie.
197 Mr. C. O. Hay.
199 Mordaunt Merton saving Capt. Cleveland.
1835 12 Portrait of a Gentleman.
190 Portrait of a Lady.
246 Portrait of a Gentleman.

18 *Nelson Street, Edinburgh.*
1836 126 John Scott, Esq., Younger of Melby.
182 Thomas Balfour, Esq., M.P.
195 James Kinnear, Esq.

17 *Dundas Street, Edinburgh.*
1837 4 Portrait of a Lady.
79 William Balfour, Esq., Royal Fusileers.
132 The Meeting of an Esquimaux and a Zetland Peasant.
226 Portrait of a Lady.
235 Elizabeth and Mary, Children of the late Dr. Cobham, of Barbadoes.
260 Portrait of a Lady.
268 Children of William Bruce, Esq., Bigtown, Zetland.

23 *London Street, Edinburgh.*
1838 118 John Wood, Esq.
134 The Casting of the Heart.
191 Portrait of a Lady.
204 The late William Mowat, Esq.
225 Cleveland, with the Daughters of Magnus Troil, by the Seashore.
257 Portrait of a Gentleman.

ROYAL SCOTTISH ACADEMY.

1839 4 Portrait of a Lady.
230 Portrait of a Gentleman.
316 The Cup Reader.
334 Portrait of an Officer.

34 *Gerard Street, London.*
1840 115 Portrait of a Gentleman.
191 Portrait of a Lady.
194 Portrait of a Gentleman.
213 Portrait of a Gentleman.

Rathbone Place, London.
1841 93 Portrait of a Gentleman.
345 Cleveland cast ashore on Sunburgh Head.

14 *Duke Street, Portland Place, London.*
1842 175 Portrait of a Gentleman.
380 Girl and Flowers.

18 *Nelson Street, Edinburgh.*
1843 39 Girl at a Fountain.
243 Portrait of a Lady.
273 Captain Henderson.
329 Girl viewing a Print.

Studio, 72 Northumberland Street, Edinburgh.
1844 123 Fortune-Telling.
146 Sketch from Acts i., verses 10-11.
210 Portrait of a Gentleman.
235 Portrait of a Lady.
316 Portrait of a Gentleman.
381 Portrait of a Gentleman.
422 Children playing at Cards.

22 *Dundas Street, Edinburgh.*
1845 94 The Children of the Rev. Dr. Buchanan.
149 A Boy Fishing.
195 Portrait of a Lady.
235 Dr. Johnson at Tea at Mrs. Thrale's with Goldsmith, Garrick and Reynolds.
362 Portrait of a Lady.

1846 275 Interior of Kirkwall Cathedral, with the Pirate and Minna Troil.
422 Portrait of a Lady and Child.

2 *Alva Street, Edinburgh.*

1847 48 Portraits of a Lady and Child.
116 Portrait of a Gentleman.
160 Portrait of a Gentleman.
1848 21 Portrait of a Child.
93 Portrait of a Gentleman with a Highland Pony.
282 Portraits of Two Brothers.
1849 334 Portrait of a Gentleman.
434 Portrait of a Lady.
1850 183 Miss C. Bruce, of Symbister.
193 Going to School.
203 Boy and Dog.
295 William Bruce, Esq., of Symbister.
361 Mrs. Bruce, of Symbister, and her Daughter Amelia.

4 *North Melville Place, Edinburgh.*

1851 215 Fruit.
269 Portrait of a Boy.
299 Miss Cameron Mouat, Garth, Zetland.
402 Rev. John Turnbull, Tingwall, Zetland.
1852 264 Portrait of a Lady.
294 Dr. Johnson and Savage walking the Streets of London.
296 Flowers.
371 Dr. Johnson and Savage walking the Streets of London by Night.
417 Lord Ullin's Daughter.
442 Dr. Archibald Barclay, London.
449 Portrait of a Lady.
464 Portrait of a Gentleman.
643 The Seasons.
1854 348 Portrait of a Gentleman.
573 Portrait of a Young Lady.

3 *Duncan Street, Drummond Place, Edinburgh.*

1855 1 Portrait of a Lady.
242 Portrait of a Gentleman.
275 The Rev. T. Barclay, D.D.
289 Portrait of a Gentleman.
374 The Student and his Dog.
416 Master William Lindsay Burnet Scott.
435 Fruit and Flowers.
488 Portrait of Two Sisters.
1856 170 A Schoolboy.
275 Portrait of a Gentleman.
345 Portrait of a Gentleman.
438 Portrait of a Gentleman.
1857 32 Portrait of a Gentleman.
91* Gilbert Bain, Esq., late of Singapore.
132 Catherine Jemima Jane, daughter of Dr. James Scott, R.N.
191 Shipwreck and Landing of the Duke de Medina Sidonia on the Fair Isle, 1588.
281 Portrait of a Lady.
284 Sketch of the Sea-coast, near Lerwick.
373 Painting, Sculpture and Music. (Presented by Artist to R.S.A., 1859. Picture destroyed by light.)
1858 194 Mrs. M. Nicholson, Penrith.
325 Mrs. Winter, Kirkby-Stephen.
388 M. Nicholson, Esq., Penrith.
399 Portrait of a Lady.
466 Countess Ossalinsky, Penrith.
529 Jane Nicholson, Penrith.
587 Gideon Scott, Esq., Scalloway, Zetland.

Melbourne, New South Wales.

1859 322 Portrait of a Gentleman.

Australia, and 71 Cumberland Street, Edinburgh.

1861 318 Portrait of a Lady.
1862 338 Sketch from the 'Pirate.' Minna and Brenda, Captain Cleveland and Magnus Troil.

ISRAELS, Joseph — Painter

Born 1824. Died 1911.

Hon. Member 1887.

1870 546 The Sleepers. (Aberdeen Art Gallery. Alexander Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq., of Keppleston.

The Hague.

1872 273 Mother Well.
Lent by J. Staats Forbes, Esq.
389 Mother Sick.
Lent by J. S. Forbes, Esq.
1873 305 Age and Infancy.
Lent by J. Dick Peddie, Esq., R.S.A.

Israels, Joseph—*continued*

1876 434 The Departure.
Lent by John Forbes White, Esq.
1877 14 A Young Mother.
Lent by William C. Murray, Esq.
1878 2 Looking Out.
1884 55 The Anxious Family.
1890 567 The Drowned Fisherman.
1900 179 The Frugal Meal. (Kelvingrove Art Gallery, Glasgow. Gift from sons of late James Reid, 1896.)
Lent by the Corporation of Glasgow.
1903 290 Homewards.
Lent by Geo. B. Anderson, Esq., Selkirk.
1905 63 By the Window.
64 Cobbler's Family.
71 Pancake.
230 The Drowned Fisherman.
231 Girl Sewing.
232 Minding Baby.
Nos. 63, 64, 71, 230, 231 and 232 lent by the Executors of the late J. Staats Forbes.
1910 235 Honoured Old Age.
Lent by John Reid, Esq., Glasgow.
249 The Happy Family.
Lent by Kelvingrove Art Gallery, Glasgow. (James Donald Bequest, 1905.)
1911 140 A Son of God's People.
Lent by Colonel Brown, Renfrew.
298 Children of the Sea.
Lent by D. Galloway, Esq., Dundee.
557 The Smoker.
Lent by Patrick Ford, Esq., Edinburgh.
1912 286 The Widower.
Lent by John Reid, Esq.
375 Counting the Savings.
522 Honoured Old Age.
Lent by D. Croal Thomson, Esq., London.

JARDINE, Sir William **Naturalist**

Born 1800. Died 1874.
Hon. Member 1827.

1829 75 Dead Game.
185 Dead Game.
1830 33 Fruit Piece.
1833 171 Foumarts: 'There's much between the cup and the lip.'

JOHNSTON, F., *P.R.H.A.* **Architect**

Founder of the Royal Hibernian Academy.
Born 1761. Died 1829.
Hon. Member 1828.

NO EXHIBITS.

JOHNSTONE, George Whitton **Painter**

Born 1849. Died 1901.
Associate 1883. Academician 1895.

2 *St. David's Terrace, Edinburgh.*
1872 294 On the Kerbit, Strathmore.
578 Old Cottage near Brechin.
7 *Dalry Park Terrace, Edinburgh.*
1873 289* A Forfarshire Cottage.
339 Cramond Ferry.
514 On the Noran, Forfarshire.
1874 140 Near Colinton: Study from Nature.
182 A Burnside near Glammis.
248 A Bit on the Water o' Leith.
403 A Corner in Newhaven.
939 In Glen Clova.
940 Door-way in Craigmillar Castle.
10 *Caledonian Road, Edinburgh.*
1875 337 Duddingston Loch.
450 The Old Mill of Causton.
598 'The Kye comin' Hame.'
891 A By-way.
914 Woodhall Ford, Juniper Green.
7 *Caledonian Place, Edinburgh.*
1876 65 The Street, Brig o' Turk.
166 Duncraggan Huts.
Lent by James Wilson, Esq., Edinburgh.
506 Cottages at the Brig o' Turk.
662 A Mountain Stream, Glenfinlas.
700 The Milton of Eowanin, Glen Lyon.
10 *North St. David Street, Edinburgh.*
1877 94 Country Life.
119 The Crofter's Cornfield.
Lent by Wm. Macrae, Esq., Edinburgh.
535 Summer-time on the Island of Gigha.
599 The Bridge across the Brook.
612 Wayside Flowers.
1878 415 The Old Apple Tree.
Lent by James Wilson, Esq.

510 A June Day.
Lent by Jos. Russell, Esq., Edinburgh.
647 The Village Well.
678 The Approach of Winter.
709 A Meadow Stream.
1879 59 The Haugh Burn.
270 On the Thames, near Richmond.
440 A Sunny Corner.
452 A Mill Stream.
717 The Spring of the Year.

34 *Hanover Street, Edinburgh.*
1880 70 Quiet Waters.
232 On the Broxburn.
343 Springtime in Dalmeny Woods.
Lent by W. M. Grubb, Esq., Dundee.
355 St. Andrews Harbour.
737 Leuchars Church.

20 *Picardy Place, Edinburgh.*
1881 68 The Waning of the Year.
102 Early Summer.
355 Shady Woodland.
425 Lowland Muir.
1882 93 Tweed's Clear River.
458 Autumn.
556 A May-day.
655 The Poet's Burn, Currie.
713 Old College Church, St. Andrews.
1883 15 The Summer Home of the Sea-mew.
231 'In the Springtime o' the Year.'
373 A November Afternoon.
512 The Strawberry Harvest.
515 Sunshine.
1884 42 Tents Moor: St. Andrews in distance.
212 A Woodland Glade.
226 A Lowland Road.
323 The Sand-Martin's Nest.
382 Les Laveuses.
447 'Yon Burn-side.'
1885 106 A Passing Shower.
153 A Hill Burn.
347 'A' that's left o' the Birken Shaw.'
565 Summer-time.
606 Early Winter: Glenfalloch.
724 A Mountain Torrent in Glenfalloch.
1885 182 On the Esk, Canobie.
354 Woodslee Burn, Canobie.
438 Spring.
1886 70 Autumn: on the Esk, Canobie.
334 The Closes Burn, Canobie.
391 A Border Pastoral.
481 Water-Lilies.
592 Moorland.
911 A November Day.
1887 44 A Bye-way.
140 Borderland.
168 The Fishing Village of Pennan.
190 In the Fall of the Year.
297 Gilnockie Bridge, Canobie.

63 *York Place, Edinburgh.*
1887 226 Dunnottar.
233 The Frog Pond, Gretz.
360 The Red Linn Pool, Canobie.
1888 88 Spring Sunshine.
151 Spring-time at Canobie.
222 Tranquillity.
460 Canobie Lea.
1889 42 The Music of Solitude.
237 A Bend on the River.
487 A May Day.
900 Cellardyke Harbour.
915 St. Monans. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
992 Crail Harbour.
1890 130 On the West Water, Edzell.
132 Near the East Neuk.
184 Dunlappy Mill, Edzell.
267 Dunlappy Ford, Edzell.
287 Glen Esk, Forfarshire.
622 A Grey Day.
635 A Bunker.

4 *Napier Road, Merchiston, Edinburgh.*
1891 207 On the Shore at Cockburnspath.
223 The Earl's Isle, Lake of Monteith.
327 A Breezy Day.
357 Pease Dean, Cockburnspath.
447 In the Quiet of a Summer Evening.
703 An Old Farmyard.
724 Lake of Monteith, looking towards Stirling. (Smith Institute, Stirling. L. J. Platt Bequest, 1914.)
1891-2 109 'When dewy Eve her Curtain draws.'
342 A September Day.
635 Largo: Evening.
690 Largo Pier.
756 Old Mill, near Kirkliston.

Johnstone, George Whitton—*continued*

775 East Sands, Largo.
1893 113 Glammis.
1894 37 A Frosty Morning.
55 Largo.
100 'In the Gloamin' o' the Year.'
1895 172 On the Fingless Water.
311 An Autumn Day in the Trossachs.
326 'Where the Burnie runs into the Sea.' (Diploma Work. R.S.A. Collection.)
417 Salmon Fishers: Largo Bay.
506 On Largo Links.
1896 78 Near Crail.
111 A Border River. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
152 A Summer Day at East Wemyss.
281 A Mountain Stream in the Trossachs.
302 By the Summer Sea.
1897 123 Summer Gloamin'.
283 'When everything is thrilling with the Spring.'
343 On the North Esk, near Edzell.
409 The Clachan Ford.
646 A Corner of his Vineyard.
1898 133 A Haven among the Hills.
148 Through the Wood.
165 The Wood o' the Burn, Edzell.
378 An Autumn Afternoon.
448 Morning.
1899 85 Strawberry Time.
163 A Bosky Dale.
175 Woodland Waters.
412 A Sunny Corner.
587 St. Andrews Pier.
1900 58 In the Trossachs.
99 Sunny Braes.
195 A Peep at Loch Vennachoir.
243 A Woodland Stream.
694 Old College Church, St. Andrews.
1901 37 A Minnow Pool.
196 'Where the wind blaws cauld, and where the burn rins bauld.'
418 On the Kenley: Springtime.
457 In the Time of the Singing of Birds.
479 A Shady Pool.

JOHNSTONE, William Borthwick
Painter

Born 1804. Died 1868.

Associate 1840. Academician 1848.

Treasurer 1850-1868.

Interim Librarian 1853-1857.

7 *Henderson Row, Edinburgh.*
1836 83 Study from Nature.
254 Borthwick Castle.
1837 174 Interior of a Highland Cottage.
229* Interior of Roslin Chapel.
1838 161 Gleaners.
187 A Page in fifteenth century costume.
Silver Mill Cottage, Edinburgh.
1839 81 Study of Dogs and Still Life.
84 Seafield Tower, near Kirkcaldy.
97 A Masker.
206 Sisters.
1840 74 The Spoiling of a Jew, *temp.* Edward I.
310 Knight de Gozon in quest of Dragon.
317 An Elopement in the Olden Times.
460 View near Letherhead.
1841 63 'Watt Tinlinn from the Liddel Side.'
262 Sophia Patricia, Daughter of Mr. Charles Finlay.
398 A Border Watch.
404 Girl and Dog.
1842 7 Salvator Rosa sketching in the Abruzzi.
204 Study of an East Indian.
381 Mother and Sleeping Child.
1843 404 Borderers setting out on the Foray.
Rome, and Silver Mills Cottage, Edinburgh.
1844 143 The Temptation of St. Anthony.
392 Tomb of Cecilia Metella, near Rome.
1845 188 Pœstum, Water-carrier and Goat-herd.
280 Rosa, Daughter of Charles Mackay, Esq.: Costume of Sorrento.
1846 127 The Greyfriars' Churchyard in 1679.
244 Judith.
1847 129 Faithfulness in Perilous Times.
248 Phædria and Cymochles, from 'The Fairie Queene.'
298 An Improvisatrice.
309 Warning against Love-musings.
360 Portrait of a Lady.
1848 127 Bessy Bell and Mary Gray.
319 Claverhouse wounded at Killiecrankie.
1849 25 A Woman of Pompeii.
53 Turf-Gatherers at Glencoe.

72 An Isle of Skye Girl Knitting.
182 Portraits.
231 The Grandchild.
303 Portrait.
1850 166 Highland Mary.
602 Portrait of a Young Lady.
621 Portraits of a Lady and Her Children.
629 The Spae Wife : a Study from Nature.
1851 206 Jenny Geddes and her Stool : St. Giles' Kirk, July 23, 1637.
460 Miniature Portrait.
461 Miniature Portrait.
462 Miniature Portrait.
463 Miniature Portrait.
1852 44 Phædria : The Knight subdued by Pleasure.
234 A Glen.
501 Portrait.
502 Portrait.
503 Portrait.
504 Gilbert J. French, Esq.
1853 82 Event in the History of Sir William Wallace.
227 A Study.
534 Miniature Portrait of Lady.
535 Miniature Portrait of Lady.
536 Miniature Portrait of Lady.
537 Miniature Portrait of Lady.
538 Miniature Portrait of Gentleman.
1854 48 Isabella.
380 Horatio MacCulloch, Esq., R.S.A.
553 Thomas Ranken, Esq.
555 Portraits of Two Ladies : Sisters.
1855 183 A Scene in Holyrood, 1566. (Diploma Work. R.S.A. Collection.)
279 Louis XI., attended by Olivier-le-Dain. (*Vide* **1880,** No. 395.)
1856 228 Burns in Edinburgh, 1786.
1857 124 Polly Peachum.
199 At the Wicket of the Old Guardhouse, Holyrood.
324 A Highland Reaper.
1858 152 Allan Ramsay reading MS. of the 'Gentle Shepherd' to Countess of Eglinton, 1725.
Lent by John Houldsworth, Esq.
328 Mrs. Bough.
1859 38 The Bride of Lammermoor.
228 The Task Finished.
428 View on the Coast, near North Berwick.

14 *Henderson Row, Edinburgh.*
1860 298 Corporal Trim in enjoyment of Uncle Toby's Bequest.

2 *Queen Street, Edinburgh.*
1861 283 A Reaper.
300 A Girl Reading.
495 The Faithful Nurse.

Sidney Lodge, Morningside, Edinburgh.
1862 107 Pettycur Harbour.
197 View near Morningside : Winter.
330 The Studio. (*Vide* **1880,** No. 498.)
Lent by Patrick Allan Fraser, Esq.
519 Sandhill at the Links, Kirkcaldy.
1863 211 View near Morningside : The Pentlands in the distance.
402 View from the Grounds of Braid.
1863 21 Claverhouse wounded at Killiecrankie.
1864 365 Bridge over the Lochin : Passing Shower.
509 At Braid Burn : Towards Evening.
1865 690 Auchmithie, near Arbroath : The Mussel-Crag of 'The Antiquary.'

3 *Gloucester Place, Edinburgh.*
1866 490 An Alchemist.
617 Tantallon and the Bass. (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. *Vide* p. 113.)
1867 508 Female Industry.
671 Waterfall in Glen Nevis.
1868 611 The Novel of the Day, 1753 : 'Sir Charles Grandison.'
1880 138 An Event in the Life of Sir William Wallace.
Lent by Mrs. Johnstone.
395 Louis XI. of France and his Secretary. (*Vide* 1855, No. 279). (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by Patrick Allan Fraser, Esq.
498 Interior of Mr. Johnstone's Studio. with the Artist's Portrait on the Easel. (*Vide* 1862, No. 330.) (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by Patrick Allan Fraser, Esq.
506 Jenny Geddes and her Stool.
Lent by Mrs. Johnstone.

JOSEPH, Samuel **Sculptor**

Born 1791. Died 1850.

Foundation Academician 1826.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

24 *James' Square, Edinburgh, and* 68 *Newman Street, London.*

1821 1 Bust of the Rev. Dr. Chalmers.
2 Bust of Lieutenant-General Sir Ronald Ferguson, K.C.B.
3 Bust of a Lady.
4 Bust of Robert Ferguson, of Raith, Esq.
5 Bust of Michael Angelo Taylor, Esq.
6 Bust of H. Perkins, Esq.

139 *George Street, Edinburgh, and* 68 *Newman Street, London.*

1822 232 Bust of Professor Leslie.
233 Bust of Dr. Hamilton, Senr.
234 Bust of a Young Lady.
235 Bust of Sir William Fettes, Bart.
243 Bust of the late Dr. Gregory. (Scottish N.P.G. In Plaster. Presented by Mrs. Birch, 1890.)
244 Bust of Charles Matthews, Esq.
246 Bust of Henry Mackenzie, Esq. (*Vide* 1916, No. 22.) (Scottish N.P.G. In Marble. Presented by J. R. Findlay, 1882.)
251 Bust of Sir George Mackenzie, Bart.
253 Bust of a Young Gentleman.

20 *Windsor Street, Edinburgh.*

1825 1 Bust of Dr. M'Culloch.
2 Bust of the Earl of Morton.
3 Bust of Robert Ferguson, Esq., Raith.
4 Bust of Robert Buchan, Esq.
9 Sketch for a Monument to late Earl of Hopetoun.
12 Bust of Mr. Liston.
13 Bust of James Moncreiff, Esq.
14 Marble Bust of Sir Walter Scott, Bart.
15 Bust of Sir Benjamin Bloomfield, Bart.

SCOTTISH ACADEMY.

22 *Windsor Street, Edinburgh.*

1827 61 Bust in Marble of the Rev. Sir Henry Moncrieff, Bart.
62 Bust in Marble of Robert Ferguson, Esq., of Raith.
63 Bust in Marble of Thomas Allan, Esq., of Laurieston.
64 Bust in Marble of Walter Fergus, Esq.
65 Bust in Marble of the Rev. Mr. Alison.
66 Bust in Marble of James Hamilton, Senr., M.D., F.R.S.E.
67 Bust in Marble of Stuart Menteath, Esq., Closeburn.
68 Bust in Marble of the late John Barclay, M.D.
69 Bust in Marble of General Hamilton, of Dalziel.
70 Model of a Bust of Dugald Stewart. (*Vide* 1916, No. 56.) (Scottish N.P.G. In Bronze. Presented by J. Maxtone Graham, 1887. R.S.A. Collection. In Bronze. Presented by the Artist.)
71 Model of a Bust, to be executed in Marble, of Robert Stevenson, Esq., F.R.S.E. (*Vide* 1828, No. 311.) (Original Model in Museum of Science and Art, Edinburgh. Scottish N.P.G. In Plaster.)
72 Bust in Marble of Miss Ramsay.

1828 308 Bust in Marble of the late Alexander Allan, Esq.
309 Bust in Marble of Robert Ramsay, Esq.
310 Bust in Marble of a Lady.
311 Bust in Marble of Robert Stevenson, Esq., for Library of Bell-Rock Lighthouse. (*Vide* 1827, No. 71.)
312 Bust in Marble of a Gentleman.
313 Bust in Marble of Miss Emma Campbell.
314 Model of a Bust, to be executed in Marble, of John Gray, Esq., Carntyne.

22 *Windsor Street, Edinburgh, and* 25 *Great George Street, London.*

1829 290 Sketch for Monument to William Pitt.
293 Sketch of Monument to the Duke of York.
294 Sketch of Monument to Prof. Dugald Stewart.

12 *Upper Charlotte Street, Fitzroy Square, London.*

1830 331 Bust of the Rev. Dr. Peddie.

1831 362 Bust in Marble of William Trotter, Esq., Ballindean.
1833 312 Bust in Marble of George IV.
325 Bust in Marble of Dr. Bell, of Calcutta.
1834 342 Very Rev. Principal Baird: Marble Bust.
353 Robert Buchanan, Esq.: Marble Bust by Ritchie, A.R.S.A., from Model by Joseph.
1835 344 Bust in Marble of Lord Brougham. (Diploma Work. R.S.A. Collection.)

ROYAL SCOTTISH ACADEMY.

1844 562 Bust in Marble of the late Sir David Wilkie, R.A. (Dated 1842.) (*Vide* 1916, No. 33.) (N.G. of Scotland. Presented by the R.S.A., 1910. N.G. of British Art. Marble Statue, heroic size, dated 1843. Presented by Subscribers, 1844.)
1880 386 Bust of Sir Wm. Fettes, Bart. (Scottish N.P.G. In Plaster. Presented by Lady Fettes Douglas, 1892.)
Lent by Wm. Fettes Douglas, R.S.A.
1916 22 Henry Mackenzie: Bust in Marble. (*Vide* 1822, No. 246.)
Lent by the Scottish N.P.G.
32 The Rev. Sir Henry Wellwood Moncreiff: Bust in Marble.
Lent by the Trustees of the late Lord Moncreiff.
33 Sir David Wilkie, R.A.: Bust in Marble. (*Vide* 1844, No. 562.)
Lent by the N.G. of Scotland.
56 Professor Dugald Stewart: Bust in Marble. (*Vide* 1827, No. 70.)
Lent by the University of Edinburgh.

KAY, Archibald — Painter

Born 1860.

Associate 1916.

79 *West Regent Street, Glasgow.*
1884 32 The Kitchen Garden.
359 Age and Want.
1885 205 Retreat.
765 Evening on the Moor.
Glengair, Lenzie.
1885 911 Très Jolie.
927 Approaching Night.
79 *West Regent Street, Glasgow.*
1886 431 Hay-cutting.
730 Wanderers.
120 *Mains Street, Blythswood Square, Glasgow.*
1887 13 Dieppe Harbour.
265 The Old Drove Road.
416 On the Seine, looking towards St. Cloud.
788 Harvesting on the Seine.
1887 346 A Bas-Meudon Pastoral, near Paris.
1888 404 A Lowland Pastoral.
669 A Highland Pastoral.
1890 302 White Heather.
1891 26 Sheep Shearing.
81 *St. Vincent Street, Glasgow.*
1891-2 34 Sheep-shearing in Carradale, Mull of Kintyre.
1893 235 Eventide. (In National Gallery, Rome.)
Lent by Dr. Quinten Chalmers, Glasgow.
1894 151 A Spring Pastoral.
1895 117 Winter Feeding.
147 East Neuk of Fife.
308 November.
136 *Wellington Street, Glasgow.*
1896 71 A Fifeshire Landscape.
330 The Hour of Vespers.
1897 158 The Coming of Summer.
303 A Dutch Pastoral.
1898 371 Pastoral.
11 *Berkeley Terrace, Glasgow.*
1899 273 The Lonely Sheiling.
1900 350 Moonlight Pastoral.
1901 481 The Lonely Sheiling.
1902 174 November in Glen Lochy.
67 *Hope Street, Glasgow.*
1904 268 Spate in the Highlands.
259 *Sauchiehall Street, Glasgow.*
1910 255 The Glen of the Mossy Waters. (Bury Art Gallery. Presented by Alderman Sir John Parks, 1912.)
1911 65 The Birken Glen.
1912 271 Church of St. Juilana, Pompeii.
Lent by J. Hislop Pettigrew, Esq., Glasgow.

Kay, Archibald—*continued*

28 *Royal Exchange Square, Glasgow.*
1913 32 River Spean in Flood.
174 Inverlair Glen.

Woodend, Callander.
1914 99 Autumn at Kilmahog, Callander.
328 Roaring, Rushing, Tumbling Seaward.
Lent by Wm. Black, Esq., Kingskettle, Fife.

28 *Royal Exchange Square, Glasgow.*
1915 74 Storm in the Pass of Leny.
254 Black Donald's Lynn, Pass of Leny.
Lent by Mrs. Whitelaw, Greenholm, Callander.
1916 137 Ledaig.
162 The Pearl Fishers' Camp.
302 Winter Sunshine.
Lent by the Scottish Modern Arts Association. (Bought 1916.)

KELLY, William — **Architect**

Born 1861.

Associate 1911.

367 *Union Street, Aberdeen.*
1910 351 George Street Savings Bank, Aberdeen.
359 St. Ninian's Parish Church, Aberdeen.
1911 424 A Monument, Allenvale.
468 St. Ninian's Parish Church, Aberdeen.
1913 420 Granite Headstones: (*a*) at Aberdeen; (*b*) at Banff, the Bronze Portrait by William Banbury; (*c*) at Aberdeen.
1915 601 The Harlaw Memorial.
1916 529 An Aberdeenshire Castle, *c.* 1600.

KERR, Henry Wright — **Painter**

Born 1857.

Associate 1893. Academician 1909.

39 *George Street, Edinburgh.*
1882 989 Horndean, Berwickshire.
Lent by Wm. Bonar, Esq., Edinburgh.

55 *Montgomery Street, Edinburgh.*
1883 857 A Gamekeeper.
1884 966 An Anti-Trawler.
992 Kilrenny, Fife.
1084 Making Baskets.

2 *Queen Street, Edinburgh.*
1885 393 Welcome Intelligence
886 Baiting the Line.
1001 Dalkeith Fair.
1027 His Line of Life.
1098 Highland Hospitality.
1885 378 Sabbath Morning.
1886 971 The Best of the Argument.
1887 726 'Get up and bar the door, O!'
771 A Morning Consultation.
821 An Old Ploughman.
Lent by Robert Alexander, Esq., A.R.S.A.
831 'Wee Davie.'
Lent by Jas. Wilson, Esq., Edinburgh.
838 A Diffident Suitor.
1887 47 His Day at the Plate.
Lent by James Wilson, Esq.
53 The Evening of Life.
Lent by James Wilson, Esq.
324 Study of a Head.
432 The Battle of the Prague.
520 His Favourite Author.
1888 769 The Kirk Collection.
Lent by Provost Aitken, Leith.
810 A Gravedigger.
835 Sandy.
Lent by James Wilson, Esq.
1889 834 At the Loupin'-on Stane.
959 A Connemara Bailiff.
994 The 'Rint' Question.
Lent by Dr. Alexander, Edinburgh.
1890 584 On the Right Side.
681 'With weary limbs by his lone hearth he sits.'
Lent by William Moir Bryce, Esq.
1891 725 Early Mass.
738 Rent Day: The Luckpenny.

3 *Queen Street, Edinburgh.*
1891-2 609 Memories of the Sea.
1893 377 A Galway Fisherman.
Lent by Geo. Hunter, Esq., Edinburgh.
486 'St. Patrick's Day in the Morning.'
Lent by James Wilson, Esq.
1894 423 The Minister's Man.
Lent by Jas. Lindsay, Esq., Edinburgh.
449 Ex-Provost Aitken, Leith.
486 'Slainté.'

15 *Queen Street, Edinburgh.*
1895 518 A Scotch Baptism.
Lent by W. Bowman Macleod, Esq., Edinburgh.
10 *North St. Andrew Street, Edinburgh.*
1896 544 Leonard, Son of Robert S. Gray, Esq., Portobello.
562 J. Millar Stewart, Esq., Slateford.
587 Mademoiselle Landrin.
1897 287 Mr. Davidson, of Ruchill.
641 A Crofter's Home.
Lent by William Perry, Esq., Edinburgh.
672 A Quiet Whiff.
Lent by William Perry, Esq.
686 An Old Roadman.
1898 220 Mrs. Robert S. Gray.
308 William Perry, Esq.
662 The Pig's Supper.
726 Biddy.
1899 214 Mrs. Perry.
239 John, Second Son of the Hon. Morton G. Stuart.
373 Mrs. James Lindsay.
655 His Day at the Plate.
Lent by James Wilson, Esq.
1900 18 Mrs. Alex. Mitchell, Edinburgh.
247 Mrs. Perry, Edinburgh.
253 Cecil and Leonard Gray, Sons of Robert S. Gray, Esq., Edinburgh.
1901 210 Master Freddy Beveridge, Son of Erskine Beveridge, Esq., Dunfermline.
285 Mrs. James Forman, Edinburgh.
16 *North St. Andrew Street, Edinburgh.*
1902 416 William Handyside, Esq.
421 Mrs. Macrorie.
672 Their Golden Kirkin'.
Lent by W. Moir Bryce, Esq.
675 An Irish Sketch.
Lent by W. Moir Bryce, Esq.
679 A Descendant of the Stewarts of 'The Glens.'
1903 18 Mistress Jean and the Laird o' Cockpen.
381 Chloe, Daughter of G. B. Anderson, Esq., Selkirk.
523 Mrs. James Wilson, Edinburgh.
1904 53 George Aikman, Esq., Edinburgh.
193 Jean, Daughter of Robert Aitken, Esq., Edinburgh.
517 James Thin, Esq.
1905 22 George Mackay, Esq., Broughty Ferry.
510 Provost Chisholm, Dalkeith: Presentation Portrait.
1906 38 Mr. Robert Hyslop.
99 Contentment.
387 Rev. R. Dykes Shaw, D.D.: Presentation Portrait.
1907 40 A Connemara Cabin Door.
Lent by John Duncan, Jr., Esq., Edinburgh.
150 W. Strang Steel, Esq., of Philiphaugh.
236 Andrew Elliot, Esq., Edinburgh.
1908 100 Lighting up.
116 In Connemara.
Lent by John Duncan, Esq., Trinity.
145 Maurice Paterson, LL.D.: Presentation Portrait.
1909 12 James MacIntosh, Esq., S.S.C.
68 William MacTaggart, Esq., R.S.A.
169 Councillor Findlay.
1910 16 Portrait.
39 A Pensioner.
317 Mrs. W. Strang Steel, Philiphaugh.
1911 264 Joseph Anderson, LL.D., H.R.S.A., Professor of Antiquities to the Royal Scottish Academy.
278 The Ruling Elder.
Lent by James MacIntosh, Esq.
325 Robert Alexander, Esq., R.S.A.
18 *York Place, Edinburgh.*
1912 132 T. J. S. Roberts, Esq., Melrose.
351 Dutch Housewife.
Lent by James Wilson, Esq.
446 Winding.
Lent by Tom Scott, Esq., R.S.A.
1913 204 Portrait.
374 W. R. Reid, Esq., Edinburgh.
1914 87 Mrs. Rainer, Edinburgh.
221 Robert W. Wallace, Esq., W.S., Edinburgh.
495 John Kerr, Esq., LL.D., Edinburgh.
1915 164 Rev. J. Barr Pollock, Galashiels: Presentation Portrait.
356 Miss Helen Munro.
410 Study of a Head.
450 From Labour to Rest.
1916 408 Mrs. B. Montgomerie Bell.
455 Bailie Murray, Edinburgh: Presentation Portrait.

KIDD, Joseph Bartholomew **Painter**

Born 1808. Died 1889.

Foundation Associate 1826.

Academician (Hope and Cockburn Award) 1829-58.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

16 *East Drummond Street, Edinburgh.*

1826 8 Composition.
136 Loch Katrine.

SCOTTISH ACADEMY.

16 *East Drummond Street, Edinburgh.*

1827 2 Landscape: Composition.
29 Hardyknute Castle.
47 Landscape: Composition.
50 Roslin Castle.
58 Landscape: Composition.
78 Tantallon Castle.
122 Sketch from Nature.
177 Landscape: on the Avon Water.
181 Loch Lomond.
186 Castle of Tillietudlem.
199 Landscape: Composition.
206 Landscape: Composition.
241 Landscape: Composition.
243 Loch Lomond.
246 View from an eminence near Burntisland.
258 The Waterfall.

1828 27 Sketch: View near Stirling.
29 Moonlight.
33 Coirnan Uriskin, Trossachs.
34 Miniature Landscape.
35 Miniature Landscape.
58 St. Andrews Castle.
60 Ben Venue and Trossachs.
65 Roderick Dhu's Look-out.
77 Composition.
98 St. Andrews Castle: Moonlight.
111 Distant View of Edinburgh.
188 Stirling Castle.
190 Sketch.
192 Boys and Kite.
194 Distant View of Syracuse, from a sketch by an Amateur.
225 Coast of Dunbar: Bass Rock in distance.
235 Landscape: Composition.
244 Roslin Castle.
255 Lake in Wales: Morning.

6 *Huntly Street, Canonmills.*

1829 13 Lake in Wales.
43 Noon-day: The first picture of an intended series to be entitled Morning, Noon, Evening and Night.
94 Habby's Loup, Lanarkshire.
97 Study from Nature.
114 Distant View of Tantallon Castle.
151 Canty Bay: Morning.
173 The Lake.
196 Loch Lomond, from one of the Islands.
244 Landscape.
254 View on the Coast of North Berwick.

1830 15 Inch Calliach, on Loch Lomond.
74 Doune Castle.
87 Dutch Boats.
92 Sea-piece, from Nature.
95 Coast Scene, from Nature.
100 Dutch Boats.
101 Coast Scene, near Flamborough Head.
213 Abbotsford.
252 Loch Achray, by Moonlight.
260 Morning.

1831 6 Night: Composition. (Exhibited as Diploma Work, owned by Scottish Academy. Not now in Diploma Collection. Probably 'Lake Scene, Moonlight,' withdrawn as nearly obliterated.)

14 *Henderson Row, Edinburgh.*

1832 6 Peat Bog, Bencruachan in distance: Shower passing off.
Lent by John Macgill, Esq.
31 Ben Lomond, from Glenfalloch: Moonlight.
34 Kilchurn Castle.
Lent by John Macgill, Esq.
50 Morning: Composition.
Lent by Miss Brown.
186 Dutch Boats: a Sketch.
213 Evening: a Composition.
255 Ben Venue, from Loch Achray.
256 Ravens Craig, Loch Awe.

1834 24 Distant View of the Cairngorms.
36 Scene among the Coolin Hills.

126 Moonlight : a Sketch.
232 Loch Oigh and Invergarrie Castle : Moonlight.

Stafford Street, Edinburgh.
1835 100 Loch Awe : Moonlight.
227 A Highland Glen Scene.
1836 181 The Trossachs, from the Inn.
204 Loch Achray, with the Trossachs.
226 Loch Leven Castle : Moonlight.
231 Lochlomond.

ROYAL SCOTTISH ACADEMY.

1880 259 Peter Peebles. (Though catalogued as by J. B. Kidd, probably by W. Kidd.) Lent by Dr. Gillespie.

KIDD, William — Painter

Born 1796. (*D.N.B.* gives 1790?) Died 1863.
Hon. Member 1829.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

1809 149 Cobbler's Shop. 'By W. Kid, aged 13 years, apprentice to J. Howe.'
1810 The Travelling Showman.

Head of Cowgate.
1811 25 Flesh Caddie.

EDINBURGH EXHIBITION SOCIETY.

1815 145 Portrait of Trotting Mare.
157 Portrait of Old Horse.

SCOTTISH ACADEMY.

13 *Tottenham Court, New Road, London.*
1829 133 The Careless Husband.

Cottage, Edward Street, Hampstead Road, London.
1830 43 Scene from 'The Gentle Shepherd.'

4 *North St. James' Street, Edinburgh.*
1831 53 The Mischievous Boys.
80 Scene from 'Rob Roy.'
127 A Peasant Girl.
139 Roasting Apples.
254 A Covenanter.

33 *York Buildings, New Road, London.*
1833 209 The Broken Pitcher, Old Guard House, Edinburgh, with portrait of John Kennedy.

42 *Larden Street, Fitzroy Square, London.*
1838 179 The Refractory Model.
253 The Monkey Connoisseur. (Kelvingrove Art Gallery, Glasgow. Presented by Arthur Kay, 1901.)

ROYAL SCOTTISH ACADEMY.

83 *Charlotte Street, Fitzroy Square, London.*
1839 112 The Widow's Petition.
115 The Elopement.
123 Hay-Making.
1840 181 Enjoyment (in imitation of Teniers).
269 Coast Scene.
328 Interruption.
1841 126 The Bird Trap.
298 A Gipsy's Encampment.
329 The Friendly Contest : Greenwich and Chelsea Pensioners playing Draughts.

22 *George Street, Euston Square, New Road, London.*
1842 139 Old Mortality.
260 The Turnip Lantern.
372 Kate is Crazed.

Field Cottage, Cornwall Place, Holloway, London.
1843 343 Maggie Lauder.
458 A Scene in Mrs. MacCandlish's : 'Guy Mannering.'

25 *Acton Street, Gray's Inn Lane, London.*
1845 118 David Gellatley dancing at the Castle of Vich Ian Vohr.
333 The Bicker : Walter Scott's encounter with Greenbreeks.
1846 236 Cottar's Saturday Night.
313 St. Valentine's Morning.
1847 411 The Jolly Beggars.
1848 99 John Anderson my Joe.
145 The Juvenile Concert.

15 *Judd Place, East New Road, London.*
1849 14 Sportsman Regaling.
68 The Young Dancing Master.
413 Jonathan and William.
1850 273 Tam o' Shanter in the Alehouse.
1851 93 Hallowe'en.
1852 214 My Boy, Tammy.
1853 447 Cottar's Saturday Night.

Kidd, William—*continued*

1880 259 Peter Peebles. (Catalogued as by J. B. Kidd, but probably by Wm. Kidd.) Lent by Dr. Gillespie.

KINNEAR, Charles George Hood Architect

Born 1830. Died 1894.

Associate 1893.

3 *South Charlotte Street, Edinburgh.*

1871 921 Mansion House in Forfarshire.
1872 813 Threave House, Kirkcudbrightshire.
1873 780 North Front of Auchmore House: Marquess of Breadalbane.
1877 847 Dunblane Hydropathic Institution. (By Peddie and Kinnear.)
864 Dryburgh House. (By Peddie and Kinnear.)
874 Wauchope House.
1878 930 Craiglockhart Hydropathic Institution. (By Peddie, Kinnear and Peddie.)
963 North-east View of Kinmouth. (By Peddie, Kinnear and Peddie.)
1879 957 Royal Bank, Bank of Scotland, and National Bank Branches, Paisley. (By Kinnear and Peddie.)
970 South-west View of Kinmouth. (By Kinnear and Peddie.)
973 Hospital for Incurables, Edinburgh. (By Kinnear and Peddie.)
1880 972 St. John's, Edinburgh: New Chancel and Porch. (By Kinnear and Peddie.)
1882 939 94 George Street, Edinburgh. (By Kinnear and Peddie.)
1883 981 Elevation of New Office for Bank of Scotland, George Street. (By Kinnear and Peddie.)
1884 869 Cavers House. (By Kinnear and Peddie.)
873 Abington House. (By Kinnear and Peddie.)
1887 721 Additions and alterations at Pitreavie: South Front. (By Kinnear and Peddie.)
1888 987 Drygrange. (By Kinnear and Peddie.)
1889 1027 Cardoness House. (By Kinnear and Peddie.)
1891 546 Princes Street Station, Caledonian Railway. (By Kinnear and Peddie.)
1891-2 527 Caledonian Station: Princes Street Entrance. (By Kinnear and Peddie.)

KINROSS, John Architect

Born 1855.

Associate 1893. Academician 1905.

18A *Howe Street, Edinburgh.*

1895 625 Thurston, Innerwick.
1896 512 Gamekeeper's House and Kennels, Manderston; St. Mary's, Chapeltown; Farmhouse, Prestonhall Estate, Dalkeith.

2 *Abercromby Place, Edinburgh.*

1900 533 Greyfriars, Elgin: Restored for Marquis of Bute.
549 Greyfriars, Elgin: Restored for Marquis of Bute.
1902 656 Manderston: Tea Room over Dairy.
1903 424 Dairy Buildings at Manderston.
1904 464 Stables at Albyre and at Ingliston.
1906 352 Carlskemp, North Berwick.
1907 394 Elevations showing Façades of New National Gallery and Usher Hall towards suggested New Square in Edinburgh.
398 Plan showing suggested New Square in Edinburgh.
399 Elevations showing North and South sides of suggested New Square in Edinburgh.
1909 408 The Peel, Clovenfords.
1910 347 St. Peter's Church, Torry, Aberdeen.
1914 547 Manderston: Ceiling Pictures in Ball Room and Drawing Room, by Robt. Hope, A.R.S.A.
556 Manderston, Duns.
559 Manderston, Duns: Gardeners' Cottage and Garden.

LALAING, Le Comte Jacques de Sculptor and Painter

Born 1858.

Hon. Member 1914.

43 *Rue Ducale, Bruxelles.*

1914 3 Head in Bronze.
27 Souvenir of Florence: Bust in Marble.

30 Flemish Draught-Horse.
68 Nymphawa Lotus: Decorative Figure.
83 Les Tigres. (In consequence of the war this large work remained at the R.S.A. for several years. See below.)
Lent by the Museum of Fine Arts, Ghent.
1915 38 Les Tigres.
Lent by the Museum of Fine Arts, Ghent.
1916 96 Les Tigres.
Lent by the Museum of Fine Arts, Ghent.

LANDSEER, Sir Edwin Painter

Born 1802. Died 1873.

Hon. Member 1866.

Animal Painter to Her Majesty for Scotland 18 -73.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

London.
1827 27 Taking a Buck.
1828 30 A Study at Abbotsford.
Lent by Lord Chief Commissioner Adam.

ROYAL SCOTTISH ACADEMY.

1840 31 Julia and Flora.

London.
1847 34 Return from Hawking: Portraits of Earl and Countess of Ellesmere and Family.
Lent by the Earl of Ellesmere.
133 The Sleeping Bloodhound. (National Gallery. Bequeathed by Jacob Bell, 1859.)
Lent by Jacob Bell, Esq., London.
365 Dignity and Impudence. (National Gallery. Bequeathed by Jacob Bell, 1859.)
Lent by Jacob Bell, Esq., London.
1850 365 The Free Kirk.
Lent by Her Majesty.
1851 321 The Sanctuary.
Lent by H.R.H. the Prince Albert.
1853 103 Lion and Stag.
Lent by John Miller, Esq., Liverpool.

St. John's Wood, London.
1854 61 The Wearied Reaper.
Lent by W. Wilson, Esq., Banknock.
1855 35 Highland Lassie.
Lent by H.R.H. the Prince Albert.
107 The Stag at Bay.
Lent by the Marquis of Breadalbane.
1857 205 The Otter Hunt. (By W. Wallis and Landseer.)
Lent by the Earl of Aberdeen.
570 Dog.
Lent by W. Wilson, Esq.
1867 501 Poor Dear Old Boy: Favourite Dog of the late Duchess of Kent. Painted for the Queen.
513 Shakespeare's House, Stratford-on-Avon. (By W. Wallis and Landseer.)
Lent by John Forster, Esq.
1868 688 Prosperity: Picture of a Horse. Companion to 'Adversity.' (*Vide* No. 720.)
Lent by Mr. Coleman, of Stoke Park.
720 Adversity. (*Vide* No. 688.)
Lent by Mr. Coleman, of Stoke Park.
1872 29 Rent-day in the Wilderness. (N.G. of Scotland. Bequeathed by Sir Roderick Murchison, 1871.)
Lent by the Hon. the Board of Manufactures.
1887 508 An Early Study for 'Brutus,' 1818.
Lent by Gourlay Steell, Esq., R.S.A.

LAUDER, James Eckford Painter

Born 1811. Died 1869.

Associate 1839. Academician 1846.

1833 186 Composition.
228 Mother and Child.

24 *Fettes Row, Edinburgh.*
1834 34 Flower Gatherers.
221 Family Group.
237 Minna and Brenda.
251 Portrait of a Lady.
254 Portrait of a Lady.
1835 171 Prospero and Miranda.
194 Two Gillies.
205 Portrait of a Lady.

Lauder, James Eckford—*continued*

Rome.

1837 40 Boy, with an Italian Greyhound.
90 Peasants of Frascati.
349 Girl playing on a Mandoline.
1838 255 Italian Children.

24 *Fettes Row, Edinburgh.*

1839 71 Juliet at the Balcony.
106 Minna and Brenda.
190 Portrait of a Young Lady.
201 Portrait of a Young Lady.
232 Prospero and Miranda.
309 Portraits of a Lady and her Daughter.
392 Imogene and Iachimo.
1840 67 Julia and Lucetta.
156 Endymion and Diana.
184 Portrait of a Gentleman.
272 Contadina of Veletri.
335 Female Convict, the Night before her Execution.
353 The Orphans.
1841 6 A Family Group.
69 Portrait of a Gentleman.
87 Portraits of Three Young Ladies.
187 A Lesson.
254 Portrait of Two Young Ladies.
333 Itinerant Musicians at a Cottage Door.
396 A Study.
1842 31 King Jamie conferring Knighthood upon Richie Moniplies.
198 Portrait of a Gentleman.
338 A Lady Sketching.
376 Portrait of a Lady.
1843 49 Ailsie Gourlay showing Lucy Ashton the Vision in the Mirror.
211 Portrait of a Lady.
365 Mariana.
1844 45 Mrs. Edmunds.
118 Portrait of a Young Lady.
187 Pal-Al.
382 What shall I say?
400 Portrait of a Gentleman.
1845 14 Floretta.
114 An Old Bachelor of the Olden Time.
357 Fate directing the Arrow of Cupid.
1846 100 Murder of King Fethelmac, A.D. 369.
141 Night and Day.
240 Portraits of Lady and Child.
1847 138 'Maiden Meditation.'
241 Modesty and Vanity.
297 Minna and Brenda.
356 Portrait of a Lady.
1848 13 Ferdinand and Miranda playing at Chess in Prospero's Cell.
206 Parable of Forgiveness. (Walker Art Gallery, Liverpool. Presented by Mrs. G. Arkle, 1878.)
1849 9 Miranda.
261 A Fountain.
292 Lorenzo and Jessica.
379 The Ballad.
1850 114 The Jewel Casket.
169 Lucentio and Bianca.
301 Portrait of a Lady.
372 Portrait of a Young Lady.
381 Yorick and the Grisette: The Pulse, Paris.
386 Portrait of a Lady.
429 Village Sempstresses.
1851 96 Portrait of a Young Lady.
184 Scene from 'Cymbeline': Belarius, Guiderius, and Arviragus returning from the Hunt: Imogen in the Cave.
240 Mal-apropos, or One too Many.
304 Portrait of a Lady.
326 Portrait of a Gentleman.
335 A Scene from the early life of Jeanie Deans.
396 Portraits of Lady and Child.
599 Portrait of Gentleman.
1852 219 Interior of Cottage: a Study.
236 A Maiden's Reverie.
260 Mrs. Macculloch.
347 The Edict of Leo the Iconoclast.
388 The Cradle and the Spinning Wheel: a Lullaby.
443 Mrs. J. T. Surenne.
1853 271 Naomi, Ruth and Orpah.
333 Portrait of a Young Lady.
1854 105 Children playing at Cards.
136 The Money Lender.
205 Master Walter Scott and his friend Sandy Ormistoun.
224 Bailie Duncan Macwheeble at Breakfast. (*Vide* **1863,** No. 132, and **1880,** No. 203.)
319 Time's Changes.
351 The Wishing Bone.
378 The Rabbit House.
481 Miss Lizzie Richardson and Her Doll.

482 Master Johnny Wood.
1855 118 The Parable of the Ten Virgins.
383 James Watt and the Steam Engine.
412 Interior of a Stable.
1856 37 Effie Deans.
49 The Finglin' Burn, Traquair Mill.
161 The Water Barrel.
185 A Stubble Field.
200 Jeanie Deans.
415 Sir Tristram teaching La Beale Isonde to play the Harp.
1857 181 Hagar. (Diploma Work. R.S.A. Collection.)
313 Gethsemane.
1858 2 A Farm House in Sussex.
26 Bonaly Burn.
119 Scene on the Tweed.
190 The Last Farewell of Burns and Highland Mary. (Catalogued under R. S. Lauder. Pencil note '?' by J. E. Lauder.')
Lent by John Houldsworth, Esq.
235 Stones in the Brook.
297 Scene in Epicurus' Garden.
419 A Gleaner.
423 Horsburgh Castle.
459 The Clintpool, Traquair.
1859 79 Rest in a Cottage.
130 Traquair Mill.
184 On the Yarrow.
190 Raffaelle's Villa, Borghese Gardens.
306 The Lady's Bower.
429 Interior of a Cottage.
455 An Evening Hymn.
1860 17 Gipsies' Tent.
247 Interior: Borghese Palace.
553 Michael Angelo and Urbino.
1861 121 Near Gensano.
308 Una and the Lion.
312 Roman Campagna.
329 Arran, from the Quien Loch.
330 In Dumfriesshire.
390 Palazzo Cesarino, Lake of Nemi.
400 Melrose Abbey.
441 Ophelia: King and Queen.
566 The Apennines.
574 On the Water of Leith.
603 Campagna.
1862 25 Harvest Home: The Maiden.
84 Trasimenus Lacus.
292 Portrait of a Young Lady.
305 I've come from a Happy Land.
328 The Trystin' Tree.
381 The Campagna.
405 Portrait of a Young Lady.
647 Venice.

School, Strontian, Argyleshire.
1863 268 Fountain at Subiaco.
616 Lady Riddell.
1863 132 Bailie Macwheeble at Breakfast. (*Vide* 1854, No. 224, and **1880,** No. 203.)

Mrs. Sutherland's, 11 Howe Street, Edinburgh.
1864 435 Venice.
680 Two Strings to the Bow.

Mrs. Richardson's, 25 Rankeillor Street, Edinburgh.
1865 331 Smailholm.
407 The Monastery, North Berwick.
436 Fisherman's Cottage at North Berwick.
516 Tantallon.
739 Loch Sunart: Road between Camushoie and Strontian.
741 William Tell's Chapel.
747 Tantallon: Interior.
835 Dirleton, from the East.
845 Peat Moss, Strontian.

Mrs. Nisbet's, 15 Montague Street, Edinburgh.
1866 399 Bute: Arran in the distance.
527 The Bird and the Maiden.
1867 440 Kingside Edge: Old Road between Edinburgh and Peebles.
498 A Visit to the Cell.
807 Columbus.

Mrs. Lawrie's, 16 Salisbury Street, Edinburgh.
1868 311 Traquair Gate: The Tully-Veolan of 'Waverley.'
474 Bridge at foot of Manor Water.
630 The Bass, from North Berwick.
637 Tantallon Castle, from the South.
667 Ranachan Mill, Argyleshire.
766 The Original Post-Office.
1869 498 Camusein, Argyleshire.
533 Urbino.
540 Neidpath Castle.
1880 109 Italian Nobleman.
Lent by James Cowan, Esq., M.P.

Lauder, James Eckford—*continued*

161 The Artist.
Lent by James Carnegie, Esq.
203 Bailie Macwheeble at Breakfast. (*Vide* 1854, No. 224, and **1883,** No. 132.) (N.G. of Scotland. Bequeathed by Lady Dawson Brodie, 1903.)
Lent by J. T. Gibson-Craig, Esq.

LAUDER, Robert Scott **Painter**

Born 1803. Died 1869.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

1826 166 Portrait of a Lady.
170 Study from Nature.
83 *Dean Street, Soho Square, London.*
1827 13 Portrait of an Artist.
69 Lady Moeller.
90 Portrait of a Lady.
24 *Fettes Row, Edinburgh.*
1828 1 Portrait of a Painter.
59 Portrait of a Sculptor.
104 Mother and Child.
111 Portrait of a Gentleman.
126 Romeo and Juliet.
135 Boy, with Hawk.
169 Portraits of Lady and Gentleman.
1829 2 Coriolanus and Aufidius.
65 Portrait of Gentleman.
105 Portrait of Lady.
144 Portrait of an Officer of Hussars in the French Service.
159 A Dying Soldier.
166 Young Girl Reading.
176 Portrait of a Painter.
199 Portrait of Lady.
218 Portrait of Gentleman.
1830 1 Studies of Heads for Historical Picture.
Lent by Rev. J. Thomson, Duddingstone.
122 Portrait of a Lady.

SCOTTISH ACADEMY.

24 *Fettes Row, Edinburgh.*
1828 2 Portrait of Gentleman.
180 Portrait of Gentleman.
1830 37 Portrait of Lady.
102 Portrait of Gentleman.
157 Sentinels. (*Vide* **1831,** No. 2.)
221 Portrait of Lady.
1831 133 The Bride of Lammermoor.
146 Scene from the 'Legend of Montrose.'
273 John Thomson, Esq.
1831 2 Sentinel. (*Vide* 1830, No. 157.) (Exhibited as Diploma Work, owned by Scottish Academy. Now in R.S.A. Diploma Collection.)
1832 9 Portrait of Gentleman.
40 Professor Wilson.
115 Portrait of Lady.
125 A Family Group.
189 Portrait of Gentleman.
206 Robert Young, Esq., Yr., Mountquharry.
1833 92 Portrait of Young Gentleman.
121 Peveril of the Peak and Alice Bridgenorth.
133 Sir Thomas Dick Lauder, Bart.
214 Portrait of a Gentleman.
218 Portrait of an Officer.
1834 64 James David Mackenzie, Esq.
80 Professor Pillans.
172 Thos. Thomson, Esq. (*Vide* 1844, No. 365.) (Scottish N.P.G. [? Same.] Presented by George Seton, 1887.)
Rome.
1835 42 Portrait of a Lady.
1836 5 Alexander Macdonald Lockhart, Esq., Carnwath.
1837 33 La Penserosa: Portrait of Lady in Grecian Dress.
Lent by William Allan, Esq., of Glen.
142 Robert Scott Lauder, Esq., S.A. (*Vide* 1870, No. 610.)
Lent by D. R. Hay, Esq.
199 Pifferari playing to the Madonna.

ROYAL SCOTTISH ACADEMY.

35 *Upper Charlotte Street, Fitzroy Square, London.*
1839 55 Portrait of Lady.
94 Fountain of Egeria.
1840 23 Lady Writing.
80 Samuel Warren, Esq., F.R.S.
306 Greeks.
1841 78 Scene from 'Romeo and Juliet.'

369 Italian Goat-herds entertaining a Brother of the Santissima Trinita.
415 Thomas Reid, Esq.
1842 132 Trial of Effie Deans. Dated 1831-2. (*Vide* **1880,** No. 191.)
197 The Glee Maiden.
271 Music.
383 The Looking Glass.
1843 6 The Reflection.
48 Ruth.
163 Faith, illustrating Pollok's 'Course of Time.' First of series.
Lent by Messrs. Blackwood.
324 Meg Merrilees and the Dying Smuggler.
1844 57 Cacciatore of the Abruzzi.
149 James Horne, Esq., 71st H.L.I.
162 Professor John Wilson. (Edinburgh University. In Library. Presented by sisters of Wm. Edmonstoune Aytoun.)
198 Rebecca, a Prisoner in Templestowe.
226 The Mother.
365 Thomas Thomson, Esq. (*Vide* 1834, No. 172.)
1845 19 Louise.
77 Undine.
1846 367 Hannah presenting Samuel to Eli.
1847 115 The Evening Star.
220 Amine on the Raft.
272 Dick Tinto and Peter Patieson.
1848 268 The Fair Maid and Louise listening at the Dungeon Wall. (*Vide* **1863,** No. 68.)
336 Christ teacheth Humility. (*Vide* 1852, No. 414.) (N.G. of Scotland. Deposited by the Royal Association for promotion of Fine Arts in Scotland, 1859; presented 1897.)
368 The Morning of Life.
1849 171 Border Life in the Olden Time.
199 The Toilet.
402 Burns and Captain Grose.
1850 132 Christ walking on the Sea.
160 The Penance of Jane Shore.
185 Burns and Captain Grose.
1851 155 Galeotti, the Astrologer, showing Lewis XI. the First Specimen of Printing.
193 Maitre Pierre, the Countess of Croye, and Quentin Durward in the Inn.
413 Christ appearing to the Disciples on the way to Emmaus. (Dundee Art Gallery. Presented by Alex. J. Buist, 1892.)
Lent by Henry Farrer, Esq.
1852 209 Christ denied by Peter.
281 John the Baptist in the Wilderness.
405 The Lady of Shalott.
Lent by W. B. Swainson, Esq., Cooper Hill, Preston.
414 Study for a large picture of Christ teaching Humility. (*Vide* 1848, No. 336.) (Arbroath Public Library. [? Same.] Presented by John, David and James Tullis, 1887.)
Lent by W. S. Swainson, Esq.

7 *Carlton Street, Edinburgh.*

1853 17 The Misses Thomson, Stratford-on-Avon.
115 'She walks in beauty like the night.
Of cloudless climes and starry skies.'
174 The Crucifixion. (R.S.A. Collection. Study for 'The Crucifixion.' Presented by Mrs. Lauder Thomson, 1912.)
276 E. N. Dennys, Esq.
328 Rev. Thomas Burbidge, LL.D.
396 A Lady and her Son.
1854 54 The Gow Chrom and the Glee-Maiden.
156 Scene in Ettrick Forest.
1855 119 George Rolland, Esq.
223 Olivia and Viola.
382 Meg Merrilees.
1856 11 The Hewes Wood, near Aberdour.
74 The Death of Arthur, Duke of Bretagne.
147 Imogene at the Cave.
190 Inch Colme.
487 The Hawk's Craig, Aberdour.
1857 140 The Betrayal of Christ.
1858 59 Christ denied by Peter.
95 Hawk's Craig, Aberdour.
173 The Lake of Nemi.
190 The Last Farewell of Burns and Highland Mary. (Pencil note in Catalogue, '? J. E. Lauder.')
Lent by John Houldsworth, Esq.
311 Portrait of a Young Lady.

Lauder, Robert Scott—*continued*

452 Feckless Fanny.
1859 7 Summer-Time.
31 Head of Loch Long.
140 The Anio, near Subiaco.
157 Mountain Stream, Argyleshire.
195 David Roberts, Esq., R.S., H.R.S.A., in the costume he wore while sojourning in the Holy Land.
Lent by D. R. Hay, Esq.
203 Head of Loch Long.
227 Rome and the Campagna, from Frescati: Evening.
318 'And he took bread, and gave thanks, and brake it.'
1860 140 A Portrait.
192 Page of the Fourteenth Century.
196 A Vine, Genzano.
213 A Roman Studio.
232 Elaine.
409 Pastoral Scene on the Quair.
1861 71 The Tweed.
119 On the Quair.
271 Louise.
506 Traquair House.
1862 163 Sunset on the Tweed.
356 'Keek into the Draw-well.'

Southview, Burntisland.

1863 288 The Campagna, from Villa Rufinella.
354 Professor Pillans.
411 The Campagna, from Villa Albani.
464 A Boy Reading.
Lent by Professor Pillans.
489 Thomas Thomson, Esq.
1863 52 Scene from the 'Bride of Lammermoor.'
Lent by Mrs. Cadell.
58 The Fair Maid and the Glee-Maiden listening at the Dungeon Wall of the Duke of Rothesay. (*Vide* 1848, No. 268.) (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by James Rodger, Esq.
65 Charles Lees, R.S.A., Rome, 1833.
Lent by A. R. R. Lees, Esq.
1864 372 Foscari Palace, Venice.
459 Study of a Satin Dress.

Wardie Villas, Granton Road, Edinburgh.

1865 443 Lake of Nemi.

Wardie Avenue, Ferry Road, Edinburgh.

1868 577 Campagna di Roma, from Albano.
600 The Storm.
1869 137 D. O. Hill, Secretary Royal Scottish Academy. (Painted *circa* 1829, and presented to him by the Painter.)
1870 610 The late R. S. Lauder, R.S.A. (*Vide* 1837, No. 142, and **1880,** No. 501.) (Hospitalfield Trust, Arbroath. *Vide* p. 113. Scottish N.P.G. Small oval. Bought 1900.)
Lent by P. Allan Fraser, Esq.
1880 178 Thomas Thomson, Esq.
Lent by Lockhart Thomson, Esq.
179 Head of our Saviour.
Lent by Lockhart Thomson, Esq.
191 Trial of Effie Deans. (*Vide* 1842, No. 132.) (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by Patrick Allan Fraser, Esq.
198 D. O. Hill, R.S.A.
Lent by Mrs. D. O. Hill.
496 The Glee Maiden.
Lent by Lord Northesk.
501 Portrait of the Artist. (*Vide* 1837, No. 142, and 1870, No. 610.)
Lent by Patrick Allan Fraser, Esq.

LAVERY, John — Painter

Born 1856.

Associate 1892. Academician 1896.

Non-resident Academician 1901.

101 *St. Vincent Street, Glasgow.*
1881 439 Julian Peveril's Courtship.
653 A Souvenir of Brighton.

160 *Bath Street, Glasgow.*

1884 766 A Passing Salute.
801 'Ye maid was in the garden Hanging out the clothes.'
1885 119 The Return of the Goats.
301 A Visitor.
589 After the Dance.
1885 460 A Sketch in a Ball-room.
882 Winter.
937 'It was about a Lover.'
1886 440 'A Pupil of Mine.'
1887 614 The Fall of the Leaf: a Parting Salute.
662 The Two Friends.

248 *West George Street, Glasgow.*
1888 614 A Summer Day.
1889 156 Tennis Party. (Neue-Pinakothek, Munich. Bought 1890.)
1890 182 A Portrait.
1891 452 Dawn, 14th May, 1568, after Langside.
1891-2 23 Ariadne.
Lent by Robert Strathern, Esq., W.S.
84 An Irish Girl.
85 The Orange Market, Tangier.
1893 51 The Night after the Battle of Langside, May 13, 1568. (Royal Museum, Brussels. Bought 1895.)
1894 125 Mrs. Ian Hamilton.
1895 121 Miss Esther Maclaren.
330 R. B. Cunninghame-Graham, Esq.
351 Autumn.
1896 180 The Rocking Chair. (Diploma Work. R.S.A. Collection.)
335 Mrs. Park Lyle.
Lent by Mrs. Park Lyle, Greenock.
1897 73 Mrs. R. W. Knox.
245 Mrs. Oliver and Miss M'Laren.
5 *Cromwell Place, London, S.W.*
1898 34 Thalia. (Royal Museum, Brussels, as 'Dame en noir.' Bought 1899.)
201 Miss Mary Burrell.
Lent by Wm. Burrell, Esq., Glasgow.
1899 40 The Lady with the White Feathers. (N.G. of N.S.W., Sydney. Bought 1900.)
41 R. B. Cunninghame-Graham, Esq. (Kelvingrove Art Gallery, Glasgow. Bought 1906.)
1900 398 Miss Alice Fulton.
1901 309 Mrs. Stuart Clark.
1902 187 Lord M'Laren.
1903 263 Mrs. Hoare.
269 A Lady in Grey and Black.
1904 316 Madame La Baronne de H. (Municipal Art Gallery, Dublin, as 'Portrait of an Austrian Lady.' Presented by Artist, 1907.)
1905 274 Lady in Pink. (Municipal Art Gallery, Venice. Bought 1910.)
1906 142 A Lady in Blue and Black.
1907 209 The Sisters.
498 Edward Vulliamy, Esq.
1908 204 The Lady Nora Brassey.
267 Mrs. Charles Baker.
Lent by Mrs. Charles Baker.
1909 463 J. G. Laing, Esq.
1910 286 Mrs. Vulliamy.
1911 30 The Green Coat. (Bradford Art Gallery. Bought 1906.)
Lent by the Corporation of Bradford.
104 Mrs. Lavery.
Lent by the Artist.
109 Mrs. Ford.
Lent by Patrick J. Ford, Esq.
1912 68 Mrs. Symington.
1913 100 The Amazon.
143 Curling. (Scottish Modern Arts Association. Bought 1913.)
148 Skating.
1914 180 Her Majesty the Queen. (Nos. 180 and 207 are studies for 'Buckingham Palace, 1913,' in National Portrait Gallery. Presented by Hugh Spottiswoode, 1914.)
207 His Majesty the King.
1915 17 Auguste Rodin, H.R.S.A.
Lent by the Victoria & Albert Museum. (Presented by the Artist, 1914.)
142 Anna Pavlova.
1916 196 The Studio of the Painter.
287 Wounded: London Hospital, 1915.

LAWRENCE, Sir Thomas, *P.R.A.*
Painter

Born 1769. Died 1830.
Hon. Member 1830.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

London.
1825 143 The Duchess of Atholl.

SCOTTISH ACADEMY.

1831 226 Lord Brougham and Vaux, 1828.
Lent by Henry Raeburn, Esq., St. Bernards.
1837 111 The late Right Hon. George Canning. (Walker Art Gallery, Liverpool. A full length of Canning presented to Corporation.)
Lent by the Earl of Haddington.

LAWSON, George A. **Sculptor**

Born 1832. Died 1904.

Hon. Member 1884.

83 *St. George's Place, Glasgow.*
1860 857 Medallion Portrait of John Buchanan, Esq.
869 Bust in Marble of Sir Archibald Alison, Bart. (Kelvingrove Art Gallery, Glasgow. Presented by George B. Young, 1897.)
1861 777 Bust of Matthew Clark, Esq.
814 Bust of the late David Tod, Esq., of Ayton.

139 *Gloucester Road, Regent's Park, London.*
1868 1056 The War Song: 'A Group in Terra Cotta.' (*Vide* 1916, No. 30.) (N.G. of Scotland as 'The Bard.' Deposited by Royal Association for the Promotion of Fine Arts in Scotland, 1870; presented 1897.)
1869 967 Terra Cotta.
975 Diana Vernon: Original Model for Bronze of Parian (Marble).

36 *Gloucester Road, Regent's Park, London.*
1870 916 Tubal Cain: Figure in Terra Cotta.
924 Marble Figure: 'Psyche.'

9 *Lower Seymour Street, Portman Square, London.*
1873 659 Head in Marble.
Lent by Alex. Stevenson, Esq., Tynemouth.
676 Bust in Bronze of James Stevenson, Esq., M.P.
Lent by Alexander Stevenson, Esq.
683 Bust in Bronze of Dr. George Macdonald.
1874 575 Sketch Model of Statue of the late Lord Cochrane. Executed in Bronze for the Chilian Government, and erected at Valparaiso.
580 Flora M'Donald's Lament.
593 Girl and Tortoise: Marble.
Lent by Mrs. Bough, Jordanbank.

36 *Gloucester Road, Regent's Park, London.*
1875 667 Group in Terra Cotta: Hubert and Prince Arthur.
674 Group in Terra Cotta: an Incident from the Siege of Futteabad—Lady rescuing her Husband.
Lent by Dr. Alexander Hunter, Edinburgh.
1876 731 Bust in Terra Cotta of John Barr, Esq.
1879 759 The Ramblers.
Lent by W. E. Lockhart, Esq., R.S.A.
1881 718 Terra Cotta of Jeanie Deans. (Statue in Marble, 'Jeanie Deans,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
742 Daphnis.
1882 759 Bronze Medallion.

6 *Marlborough Road, St. John's Wood, London.*
1884 820 Girl and Tortoise.
1885 837 'Ave Cæsar! Morituri te salutant.'
1886 842 The Dancer.
1891-2 555 Robert Burns: Bronze Statuette.
1905 322 Bronze Bust: John Pettie, R.A.
Lent by W. Q. Orchardson, R.A., H.R.S.A.
324 Summer: Bronze.
330 Dominie Sampson.
Lent by Hippolyte J. Blanc, R.S.A.
491 Small Bronze Head.
557 Gladiator and Panther.
1916 30 The Bard: Terra Cotta Group. (*Vide* 1868, No. 1056.)
Lent by the N.G. of Scotland.

LEES, Charles **Painter**

Born 1800. Died 1880.

Associate 1829.

Academician 1829 (Hope and Cockburn Award).

Treasurer 1868-1880.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

1 *Canal Street, Edinburgh.*
1822 72 Children playing with a Dog.

17 *North Union Place, Edinburgh.*
1824 111 Small Full-length Portrait.
186 Mr. Denham in the Character of King James.
1825 1 Portrait of a Gentleman.
1827 142 A Brigand of the Abruzzi, with his Wife and Child.

149 Portrait of a Young Lady of Paris: Italian Costume.
150 Cavaliero Alberti Thorvaldson, Rome, 1826.
211 Banditti of the Appennines.

9 *Elder Street, Edinburgh.*

1828 15 Laurence Macdonald, Esq., Sculptor.
163 A Moresco Slave, with a Paroquet.
170 Archibald Christie, Esq., of Baberton.
237 Portrait of Eccentric Old Man in Lincolnshire.

1829 83 Mary Queen of Scots and her Secretary, David Rizzio.
161 A Corner in the Study of an Antiquary.
172 Portrait of Lady.
211 Portrait of Gentleman.
212 Galileo in the Prison of the Inquisition.
225 Portrait of Lady.

SCOTTISH ACADEMY.

9 *Elder Street, Edinburgh.*

1829 73 Flemish Itinerant Musicians.
189 Portraits of Lady and Child.

1830 17 A. Alexander, Esq., Professor of Greek in the University of St. Andrews.
27 Milton dictating to his Daughter.
130 Shakespeare in his Study.
269 Boys blowing Soap-Bells.
281 Music.

1831 8 The Clandestine Correspondence.
33 James Stark, Esq.
190 Boy Reading: Candle-light effect.

1832 18 The Apparition appearing to James IV. before Flodden.
141 A Covenanter: Candle-light effect.
242 Professor Gillespie, St. Andrews.

1833 158 A Cameronian Sunday Evening.

15 *Charlotte Street, Edinburgh.*

1835 57 Church of San Carlo al Corso, Rome.
120 Portraits of Lady and Child.
145 Shepherds of Campagna di Roma singing: Ruins of the Forum.
198 Cain.

1836 75 La Penserosa.
142 Adam and Eve mourning over the Dead Body of Abel.
212 The Right Rev. Bishop Walker.

1837 200 Queen Catherine repelling the advice of Cardinals Wolsey and Campeggio.

1838 15 Portraits of Gentleman and his Granddaughter.
52 The Earl of Buchan.
69 The Love Letter: Roman Lady in a Carnival Costume.
201 Grinding Music.
235 View in Rome: Church of San Carlo al Corso.
256 The Church of San Giorgio Maggiore and Convent, Venice.

ROYAL SCOTTISH ACADEMY.

1839 26 The Morning of the Duel.
130 Captain Durie.
133 A Mill on the Water of Leith, near Currie.
200 Mansion House of Baberton.
340 Women of the Campagna di Roma: Festa Morning.

1840 153 The Death of Cardinal Beatoun.

1841 91 The Mirror: 'I see You.'
99 Boys examining a Print.
145 Chess Players.

1842 52 John Knox in the French Galleys writing his 'Confession of Faith.'
129 The Earl of Leven and Melville.
255 John Haig, Esq., Mrs. Haig and their Child.
334 The Watch.

1843 152 Moonlight: the Church of San Giorgio, Venice.
178 Ruins of the Forum of Nerva, Rome.
357 The Old Town, from Prince's Street: Summer Evening.
455 The Church of San Carlo, il Corso, Rome.

1844 88 The Marys at the Sepulchre.
110 Rev. Jonathan Watson.
302 The Old Town of Edinburgh, from Prince's Street: Moonlight.
325 Half-length Portrait of Bishop Terrott.

3 *Dean Terrace, Edinburgh.*

1845 24 Portrait of a Lady.
81 A Young Experimental Philosopher.
206 George Cheape, Esq.

10 *Dundas Street, Edinburgh.*

1846 25 A Cottage Girl with Basket of Fruit.
154 William Haig, Esq.
213 Lunch on the Moors: Portrait Group.
500 The Earl of Leven and Melville.

Lees, Charles—*continued*

501 Sir Norman Macdonald Lockhart, Bart.
502 Earl of Eglintoun and Wynton.
503 O. Tyndal Bruce, Esq.
504 William Goddard, Esq.
505 Sandie Pirie, a popular Caddie.
506 Sir Ralph Anstruther, Bart.
507 John Campbell, Esq., of Glensaddell.
508 Sir John Campbell, Bart., of Airds.
1847 167 Frosty Morning.
195 Half-length Portrait of Gentleman.
264 The Burning Glass.
413 Portrait of Gentleman.
1848 85 Launching the Life-Boat: a Ship on the Rock.
194 San Carlo al' Corso, Rome.
253 A Brother's Grave.
421 Ruins of St. Andrew's Cathedral: Moonlight.
442 Grouse: Study from Nature.
1849 58 The Cheval Mirror.
93 Picking a Thorn.
148 Moonlight: Ruins of the Cathedral of St. Andrews.
432 Sir Adam Ferguson.
471 Dr. Dumbreck.
472 P. S. Fraser, Esq.
473 Alex. Christie, Esq., A.R.S.A.
474 William Johnstone, Esq., R.S.A.
475 David Scott, Esq., R.S.A. (*Vide* **1880**, No. 211.)
476 J. E. Lauder, Esq., R.S.A. (R.S.A. Collection. Presented by Artist, 1875.)
477 Horatio Macculloch, Esq., R.S.A.
478 J. A. Houston, Esq., R.S.A.
479 Alexander Hill, Esq.
480 John Spence, Esq.
481 William Napier, Esq.
482 Charles Findlay, Esq.

19 *Scotland Street, Edinburgh.*

1850 174 The Sugar Barrel.
204 The Young Virtuoso.
400 Portrait of Gentleman in Golfing Dress: a Sketch.
401 Lieut.-Col. Ferguson.
402 J. C. Brown, Esq., A.R.S.A.
403 Portrait of Gentleman: a Sketch.
404 James Ballantine, Esq.
405 Portrait of his Father.
406 Kenneth Macleay, Esq., R.S.A.
407 Lieut.-Col. M'Niven.
408 Professor Ayton.
409 Rev. Dr. Arnot.
410 Robert Mercer, Esq., W.S.
411 Alex. Russell, Esq.
1851 29 The Golfers.
Lent by Alexander Hill, Esq.
246 Portrait of Young Lady.
1852 161 Evening Storm clearing off. In distance a Lifeboat rescuing.
251 A Winter Evening.
1853 12 Mrs. Murray and two of her Sons.
43 Major Henderson, of Westerton, with a Glass of Airthrey Water. Painted for Public Room, Bridge of Allan.
307 John Forman, Esq., W.S.
337 Portrait of a Lady.
1854 81 Skaters on Duddingston Loch.
237 Masters Stoddart and Archibald Macdonald.
284 Portrait of Lady.
420 Returning from School: a Winter Day.
1855 124 The late John Boyd, Esq.
170 Portrait of a Gentleman.
212 The Intercepted Letter.
306 At Bruntsfield Links: Golfers.
528 John Scott, Esq., Whitehall, Yorks.
1856 123 The Love Letter.
327 The Martyrdom of George Wishart. Figures introduced of Cardinal Beatoun, Gavin Dunbar, Archbishop of Glasgow, etc.
497 First Sketches of some of the Portraits in Picture of Royal Caledonian Curling Club at Linlithgow. (*Vide* 1861, No. 20.)
1857 111 Skaters: Duddingston Loch by Moonlight.
398 On the South Esk, near Newbattle.
1858 24 Winter Afternoon: Curlers and Skaters on Linlithgow Loch.
96 John Singleton, Esq., Great Givendale, Yorks.
164 Master Henry Lees.
291 Moonlight: Sand-eel Hunters.
329 Moonlight Scene in Yorkshire.

345 Mrs. Singleton, Great Givendale, Yorks.
1859 248 Winter Day: a Slide, Duddingston Loch.
315 The Summer Moon: Bait-Gathering. (Diploma Work. R.S.A. Collection.)
468 'The Standing Stones of Lundin.'
1860 75 Summer Evening on Musselburgh Links: Golfers.
141 Moonlight: Sand-eel Hunters and Bait Gatherers.
388 Henry L. Harvey, Esq., Castle Semple.
437 A Winter Holiday: Scene on the Ice.
1861 20 The Grand Match of the Royal Caledonian Curling Club at Linlithgow, 1853. (*Vide* 1856, No. 497, and **1880**, No. 394.)
65 Moonlight: Peasants of the Campagna di Roma singing.
227 Portrait of Medical Officer of the Royal Navy.
381 Shinty: Scene on the Ice at Duddingston.
404 The Night Train: Moonlight.
1862 208 Moonlight.
422 The Flory Boat: Bringing Home the Bride.
377 A Slide: Duddingston Loch by Moonlight.
1863 224 The Blacksmiths: Scene in a Fifeshire Smiddy.
1863 88 The late David Scott, R.S.A.
89 The late Wm. Flemyng, Esq.
Lent by Miss Flemyng.
136 The late Rear-Admiral the Earl of Leven and Melville.
154 The late A. Christie, Esq., of Baberton.
Lent by Mrs. Lees.
163 A Slide on Duddingston Loch.
Lent by Henry Watson, Esq., Linlithgow.
289 Portrait of a Boy.
Lent by Mrs. Lees.
1864 213 'Hockey on the Ice': on St. Margaret's Loch, Edinburgh.
269 Golfers going out: on Leven Links.
490 A Blacksmith's Shop.
1865 553 William N. Robertson, Esq., and Mrs. Robertson, Allecollewe and Ceylon.
582 A Lesson at Sliding.
675 Dr. W. A. Roberts, R.C.S.L.
1866 250 Moonlight: a Windmill in the West Riding.
279 Portrait of a Gentleman.
448 Skating by Moonlight on Duddingston Loch.
685 Moonlight on the Sea.
810 On the Firth of Clyde, with entrances to Loch Long and Holy Loch.
1867 380 The late Alex. Adamson, Esq., South Callange.
381 Sunrise: 'The Stan'in' Stanes o' Lundie.'
629 Curlers: Scene on Duddingston Loch.
1868 350 Curlers: Scene on Duddingston Loch: Finished Sketch for larger Picture exhibited 1867.
550 A Rainy Day in the Country: 'Checkmate.'
1869 466 Posthumous Portrait of a Lady.
539 Adam Black, Esq.
1870 554 The Watch: 'Listen! Listen!'
1871 92 A Reverie: Last Day under the Parental Roof.
303 A Cottage Interior.
349 The Springtime of Life.
1872 201 Buckhaven, on the Coast of Fife: Early Morning.
430 Moonlight: Druidical Remains near Largo, Fifeshire.
1873 81 A Beech Avenue.
195 A Quiet Fireside.
374 Portrait of a Lady.
435 The Fishing Village of Buckhaven.
565 View on the Clyde: the Holy Loch and entrance to Loch Long.
1874 19 The Emigrant's First Letter from Australia to his Wife.
236 The Fishers of St. Monance on the East Coast of Fife.
1875 216 Fisher Folk: St. Monance.
411 The Road through the Wood.
468 A Winter Day: 'Shinty.'
1876 324 St. Andrews: Thunderstorm clearing off.
1877 267 A July Day: Drummond Castle and Loch.

Lees, Charles—*continued*

1878 204 St. Andrews: Early Morning after Rain.
Lent by The Chisholm (Chief of the Clan).
240 The late Rev. David Arnot, D.D., Minister of the High Church, Edinburgh, and Chaplain to Royal Scottish Academy. (*Vide* **1880,** No. 93.)
Lent by the Royal Scottish Academy.
710 Scene near Abernethy, Perthshire.
1879 237 Part of the old town of Edinburgh, as seen about thirty years ago from Princes Street.
299 Abernethy, Perthshire: Junction of the Tay and Earn in middle distance.
1880 399 The Cottage on the Cliff: Thunderstorm approaching.
1880 2 J. E. Lauder, R.S.A.
Lent by the Royal Scottish Academy.
93 Rev. David Arnot, D.D. (*Vide* 1878, No. 240.)
Lent by the Royal Scottish Academy.
211 David Scott, R.S.A. (*Vide* 1849, No. 475.)
Lent by the Royal Scottish Academy.
394 The Grand Match of the Royal Caledonian Curling Club at Linlithgow, 1853, with about fifty portraits of Noblemen and Gentlemen, some of whom are named in the Catalogue. (*Vide* 1861, No. 20.) (In Caledonian Curling Club, Linlithgow.)
Lent by Charles Cowan, Esq.

LEGROS, Alphonse
Painter, Engraver and Sculptor

Born 1837. Died 1911.
Hon. Member 1911

Melbury, Clarendon Road, Watford.
1911 477 Landscape.
Lent by D. Y. Cameron, Esq., A.R.S.A.
478 Death of the Mendicant.
Lent by D. Y. Cameron, Esq., A.R.S.A.
506 Peasant Woman Resting.
Lent by D. Y. Cameron, Esq., A.R.S.A.
1912 533 Design for a Fountain.
Lent by G. Knowles, Esq.
534 Study of a Hillside.
Lent by G. Knowles, Esq.
535 Their First Sight of Death.
536 Peasant Woman at Prayer.
537 Sentier en Bourgogne.
538 Study of Nude.
Lent by G. Knowles, Esq.
539 A Farm by a River.
Lent by G. Knowles, Esq.
542 Self Portrait. (Silver point and White.)
Lent by G. Knowles, Esq.

LEIGHTON, Lord, *P.*R.A.
Painter and Sculptor

Born 1830. Died 1896.
Hon. Member 1878.

2 *Holland Park Road, Kensington, London.*
1881 317 Golden Hours.
Lent by E. Baring, Esq., London.
1883 454 Phryne at Eleusis.
1893 243 Antique Juggling Girl.
1895 413 Clytie.
1896 249 Teresina.
Lent by T. Craig Brown, Esq., Selkirk.

LEIPER, William **Architect**

Born 1839. Died 1916.
Associate 1892. Academician 1896.
Hon. Retired Academician 1914.

6 *Annfield Terrace, Partick, Glasgow.*
1870 737 Clearing the Field: Oil.
208 *West George Street, Glasgow.*
1871 868 Mural Monument, Glasgow.
918 Rannochlea House, near Glasgow.
938 Mansion of Mr. Alexander Kay.
950 New Burgh Hall, Partick.
1872 825 Colearn, Perthshire.
1873 779 Balgray House, Kelvinside.
795 Cairndhu. For John Ure, Esq.
818 Lindsaylands, Lanarkshire.
1874 400 In the Yew Tree Avenue, Roseneath: Oil.
690 Competitive Design for Church, Glasgow: Interior View.

707 Competitive Design for Church, Glasgow.
710 Bank Street United Presbyterian Church, Brechin.
715 Proposed New Established Church, Glasgow.
1875 872 United Presbyterian Church, Camphill, Glasgow.
931 A Courtyard at Caen, Normandy: Water-colour.
1876 148 Ruined Cloister, Lehon, Brittany: Oil.
558 The Threshing Mill: Oil.
610 Design for Proposed Monument.
140 *Bath Street, Glasgow.*
1877 901 Design for additions to Earnock, Lanarkshire. (Diploma Work. R.S.A. Collection.)
1878 392 The Harvest of the Sea: Oil.
Lent by W. F. Salmon, Esq.
Terpersie, Helensburgh.
1880 328 'By hedgerow elms on hillocks green': Oil.
422 St. Monan's: Painting.
144 *Bath Street, Glasgow.*
1884 866 Aros. Erected for Prof. Geo. H. B. Macleod.
176 *Bath Street, Glasgow.*
1886 1162 Kinlochmoidart.
1889 1015 New Carpet Factory, Greenhead, Glasgow.
1893 357 Sun Insurance Offices, Glasgow.
1894 511 East Elevation and Section through Hall and Museum: Art Galleries, Glasgow.
522 Design for Art Galleries and Museum, Kelvingrove, Glasgow: South Front.
121 *West George Street, Glasgow.*
1896 393 The Last Load: Oil.
498 Edinburgh, showing design for New North British Railway Hotel.
501 Design submitted for North British Railway Hotel.
511 Interior: Dunfermline Abbey: Water-colour.
1897 509 Knockderry Castle.
527 Kelly House: Staircase and Gallery.
562 Cartoon for Stained Glass, Park Church, Glasgow.
719 Cartoon for Stained Glass, Park Church, Glasgow.
1898 566 Viewfield, Stirling.
1899 666 Ballimore: North-west View.
676 Ballimore: as altered.
1903 430 Design for the Coloured Figure Decoration of Banqueting Hall, Municipal Buildings, Glasgow.
1904 440 Offices of Sun Insurance Company, Glasgow.
1905 421 St. James's Church, Kilmacolm.
463 Red Tower, Helensburgh.
1910 339 Interiors, Langgarth, Stirling; Hall, Rockbank, Helensburgh.
341 Glendaruel, Argyllshire; Deroran, Stirling.
Terpersie, Helensburgh.
1912 1 Spring Morning: Ardencapel: Oil.
285 On the Way to the Fair: Oil.

LEWIS, John Frederick — Painter

Born 1805. Died 1876.
Hon. Member 1853.

1828 85* Spaniels ferreting Rabbits.
4 *Hornton Upper Villas, Campden Road, Kensington, London.*
1853 490 Peasant: Neighbourhood of Rome.
492 Peasant: Neighbourhood of Rome.
494 The Hareem of a Mameluke Bey, Cairo: The Introduction of an Abyssinian Slave.
Lent by Joseph Arden, Esq., London.
500 H.E. the General Ischnues Pacha.
503 Roman Lady.
520 Reapers of Sora, Regno di Napoli.
552 Tribuna, Florence. (N.G. of Scotland. Presented by R.S.A., 1910.)
553 Interior of a Church.
653 Chapel of Spina, Pisa.
654 Chapel of Spina, Pisa.
6 *Hornton Upper Villas, Campden Hill, Kensington, London.*
1854 222 Near Plympton, Devonshire: Birthplace of Sir Joshua Reynolds.
492 Interior of Convent of St. Benedetto, Subiaco.
493 Interior of Convent of St. Benedetto.
520 One of the Pifferari, Rome.
530 Girl of Soretto.

Lewis, John Frederick—*continued*

531 Peasant Boy: Rome.
671 Peasant Boy: Rome.
672 Peasant Boy: Rome.

The Holm, Walton-on-Thames.

1856 145 Camels in the Desert.
Lent by Lewis Pocock, Esq., London.
1858 7 A Syrian Sheikh, Egypt.
Lent by R. Ellison, Esq., of Sudbrook.
1862 596 In the Bezesteen, Cairo: Bazaar of the Khan Khalil.
Lent by Lewis Pocock, Esq.
748 Waiting for the Ferry: Upper Egypt.
Lent by Messrs. Vokins, London.

LEYDE, Otto Theodor **Painter**

Born 1835. Died 1897.
Associate 1870. Academician 1880.
Librarian 1886-1896

Middlefield House, Leith Walk, Edinburgh.

1858 63 Lithuanian Cottage.
79 Prussian Fisher Cottage.
262 Storm coming on.
370 Portrait of a Lady.
709 Study in Black Chalk.

42 *Lothian Street, Edinburgh.*

1861 469 Study from Life.
651 Lieut.-Col. Arnaud.

16 *Picardy Place, Edinburgh.*

1862 42 Portrait.
279 Mrs. S. Bough.
513 G. H. Girle, Esq. (Not in all Catalogues.)
1863 108 The Mussel Gatherer. (By Otto Leyde and John Macpherson.)
112 Biding Tryste.
230 Children of Walter Berry, Esq.
549 Mrs. William Campbell.
558 Mr. William Campbell.
559 'For now forlorn and lost I tread.'
636 The Little Wanderer, Son of Alexander Mitchell-Innes, Esq.
639 Miss Warrender.
779 Miss Alice Helen Warrender.
1863 288 Christmas Time.
Lent by Sam. Bough, Esq.
1864 237 Going to the Harvest.
284 Old Letters.
305 The Toilet.
668 Lost and Won.
1865 350 James Shaw, Esq.
743 A Wakerife Bairn.
1866 334 The Shady Pool.
639 Gleanings.

7 *South Charlotte Street, Edinburgh.*

1867 277 The Wanderer's Home.
1868 400 Master Hannay, Son of John Hannay, Esq., Corskie Bank, Banff.
416 Mrs. Henry Milne, Banff.
504 Gustav Leyde, Esq., Tennlohe, Bavaria.
570 'Asleep.'
736 'Returning from Fishing': Children of G. F. Barbour, Esq., Bonskeid.
768 'Fanny,' Daughter of John Wilson, Esq., Yewlands, Liberton.
858 The Highland Mother.
922 'The Toun's Drummer.'
1869 73 Mrs. Sandford, Taunton.
123 Mrs. Magnay.
234 The Auld Sang.
325 The Sons of Sir James Gardiner Baird, Bart., with Pony and Dogs.
407 Lady Mackenzie, of Coul.
628 Sir James Matheson, Bart., Lews and Achany.
636 Lady Matheson, Stornoway Castle.
719 Harry Pitman.
740 Alice, Youngest Daughter of William Leslie, Esq., Warthill.
1870 54 Mary Pitman.
76 Master John Hepburn Millar.
133 Annie Babington.
153 Portrait in Water Colours.
334 Summer-Time.
464 Haymaking in Upper Clydesdale.
650 Sheep-shearing in Upper Clydesdale.
713 J. Tait, Esq., Sheriff of Perthshire.

81 *George Street, Edinburgh.*

1871 45 Mrs. Robert Hannan.
69 Robert Hannan, Esq.
219 Mrs. David MacBrayne.
281 Mrs. George Buchanan.
301 David MacBrayne, Esq.
335 Edith, Daughter of Robert Hannan, Esq.
493 Dr. George Buchanan, Glasgow.
515 Children of David MacBrayne, Esq.

1872 166 Sunday Morning.
248 Mrs. John M'Laren.
252 Wild Flowers.
290 'Four Score and Ten.'
380 St. Valentine's Day.
441 John M'Laren, Esq.
672 Lady Dorothea Louisa Stewart Murray.
687 Lady Helen Stewart Murray.
834 Lady Evelyn Stewart Murray.
1873 344 Rev. James Ingram, D.D., Unst. Presented to the Free Church of Scotland. (*Vide* **1880,** No. 83.)
393 The Children of Capt. Charles Fraser, Inverness.
441 'Fanny and Edith,' Children of Henry C. Macandrew, Esq., Inverness.
476 Miss Eva, Daughter of John D. Barbour, Esq., Lisburn.
498 Mrs. Congreve, Linlithgow.
499 Thos. Jamieson Boyd, Esq., F.R.S.E., Master of Merchant Company, 1869-71. (Presented by Members of the Merchant Company, Edinburgh.)
511 'Jack' and 'Grizel': Portraits.
571 Mrs. Gordon, Taxmount, Broughty Ferry.
634 Children of Chas. Stewart, Esq., Brin.
1874 43 'Grace,' Daughter of Claud Hamilton, Esq.
70 A Portrait Group.
114 'Edith,' Daughter of Thos. Spowart, Esq., Broomhead.
151 Major C. R. Fraser, Inverness.
266 Mrs. William Mitchell-Innes, Ayton Castle.
480 Children of James M'Dowall, Esq., Logan.
514 'Willy and Andy,' Youngest Sons of D. P. Macdonald, Esq., Invernevis.
733 'Lady Elyne,' Daughter of the Earl of Kellie.
749 Lord Erskine, Son of the Earl of Kellie.

6 *Osborne Terrace, Edinburgh.*
1875 73 The Children of Major Stocks.
109 The Children of Henry M'Andrew, Esq.
127 The Return.
Lent by James Paton, Esq., Stirling.
217 Contented.
Lent by a Gentleman.
422 Mrs. M'Andrew, Inverness.
438 Children of John Paton, Esq., Tillicoultry.
722 Miss Emily May Innes, Daughter of John B. Innes, Esq.
767 Percy, Son of Principal Sir Alexander Grant, Bart.

3 *Douglas Crescent, Edinburgh.*
1876 119 On the North Sannox, Arran.
182 Crossing the Burn.
293 A Quiet Neuk.
309 The Crab-Catcher.
325 An Old Salt.
362 The Lady Charlotte Fletcher, of Salton. Presented by the Tenantry.
707 Little Lois.
Lent by Prof. Gairdner, M.D., Glasgow.
1877 214 The Countess of Wemyss and March.
231 Sir James Ramsay, Bart., of Banff.
235 On Strike.
294 Major Hare, of Calder Hall.
315 The Pilot.
605 Miss Mitchell Innes, Ayton Castle.
1878 34 Mrs. M'Douall, of Logan, and her Daughter.
102 'I spy.'
249 Lady Gertrude Foljambe and her Children.
278 Viscountess of Selina Milton.
428 Cecil S. Foljambe, Esq.
429 Mrs. Cecil S. Foljambe.
1879 43 Mrs. Bald Harvey, of Schaw Park.
156 The Children of James M'Douall, Esq., of Logan.
301 Miss Maud Erskine.
313 'My father urged me sair; my mither didna speak.' (Diploma Work. R.S.A. Collection.)
497 James M'Douall, Esq., of Logan.
669 A Salmon-Fishers' Bothie.
810 First Snowflakes.
1880 236 The Pet Scholar.
260 May Morning.
425 Major Bald Harvey, of Schaw Park.
476 Mrs. Baxter, of Gilston.
501 Mrs. Maitland, of Compstone.
825 Children of James C. T. Brodie, Esq.

Leyde, Otto Theodor—*continued*

826 James C. T. Brodie, Esq., Lethen and Coulmony.

1880 23 The late Mrs. MacBrayne.
83 The late Dr. Ingram. (*Vide* 1873, No. 344.)
Lent by the Free Church College.
89 Sunday Morning.
320 The Children of David MacBrayne, Esq.

1881 93 David Maitland, Esq., of Dundrennan.
132 Mrs. Rawstorne, of Hutton Hall.
144 Mrs. Dunn Pattison, of Dalmuir.
225 Mrs. James G. C. Brodie.
495 Major Fergusson Home, Bassendean.
996 The Trawler's Bairns.
1039 Castles in the Air.

1882 41 Children of J. B. Wood, Esq., Wirksworth.
192 John Miller, Esq., of Scrabster: Presentation Portrait.
262 Mrs. Davenport, of Davenport.
460 Off and Away!
501 Mr. Alastair Fraser.
773 'Over the Sea and Far Away.'
806 Eveline, Daughter of J. H. Baxter, Esq., Gilston.

1883 40 Sympathy.
155 Mrs. William Haig, of Broomfield, and her Children.
292 The Rev. James Macgregor, D.D.
416 Colonel Eddington, of Glencreggan.
511 Raphael, Son of A. H. Turnbull, Esq.
963 Day Dreams.
1042 Rest.

1884 19 Francis Archibald Primrose, Esq.
126 Mrs. Eddington, Glencreggan.
300 Portrait.
511 Sir Andrew Agnew, Bart., Lochnaw.
546 Robert Anderson, Esq., Stirling: Presentation Portrait.
886 Vera, Daughter of C. M. P. Burn, Esq.
1070 A Precious Load: Inverie, Knoydart.

1885 57 A 'Tiff.'
316 The Challenge.
895 Miss E. Mansfield Hunter.
970 Master Pelham Burn.
1091 'A penny saved is twopence clear.'

1885 18 'Jim' and 'Ted,' Children of George Younger, Esq., Alloa.
221 Children of Dr. James A. Hunter.
234 Old Scottish Interior.
236 Alone.
237 Children of Dr. James A. Hunter.
268 Bathing-Time: Crail.
272 An Old Scottish 'Deece.'
304 Master Guy Scott Dalgleish.
326 'Stirling,' Son of R. Roy Paterson, Esq.
337 Annie, Daughter of R. Roy Paterson, Esq.
368 Springtime, Port of Monteith.
430 At the Helm.

1886 46 Sunday at Home.
186 Master Francis George, Youngest Son of Laurence Robertson, Esq., Skelmorlie.
320 Capt. C. Boycott Wight, Rudge Hall.
542 Vera and Estelle, Daughters of Major Stocks, Upper Shibden Hall.
582 'Mermaids.'
1001 Portrait in Pastels.
1034 Portrait in Pastels.

1887 94 Evening.
169 'Frolic.'
322 Master Edmund Baddely, Youngest Son of J. B. Wood, Esq., Wirksworth.
430 The Artist's Daughter.
772 A Highland Home.
816 Sisters: Portraits.
875 A Holiday at Lethangie.
Lent by John Paton, Esq.

1887 173 'A Day at the Seaside.'
Lent by Alex. Forrester Paton, Esq.
216 Near Largo Law.
285 Near the East Neuk of Fife.
Lent by Alex. H. Wilson, Esq., Aberdeen.
295 Portrait.
349 Harvesters.
379 Through the Fields.
Lent by David Thomson, Esq.
614 The End of the Harvest.
635 A Morning's Haul.
648 'Pets.'
Lent by David Thomson, Esq.
728 Orphans.
732 The Nearest Way to School, after J. C. Hook, R.A.

783 'Caller Herrin',' after J. C. Hook, R.A.
1888 86 Lady Kinnaird.
217 An Introduction.
284 Lord Kinnaird.
801 Arthur, Youngest Son of Lord Kinnaird.
847 A Study.
1889 55 The Hon. Mrs. Cheape.
259 The Rev. Charles G. M'Crie, Ayr.
363 Alexander Cheape, Esq., Lathokar and Strathtyrum.
847 Trespassing.
Lent by G. W. Watson, Esq., L.D.S.
888 'Selina and Poppie,' Children of James Miller, Esq.
914 Sweet Seventeen.
Lent by William Arrol, Esq., Ayr.
975 Mrs. George Younger and Son.

17 *St. Bernard's Crescent, Edinburgh.*
1890 106 Mrs. Clay, of Kerchesters.
187 E. H. Davenport, Esq., of Davenport, Shropshire: Presentation Portrait.
254 Robert Dundas, Esq., of Arniston.
272 The Rev. James Mitchell, D.D., South Leith: Presentation Portrait.
308 'The late Countess of Dalhousie': Presentation Portrait.
552 Master Baxter.
1891 169 'Far from the Madding Crowd.'
232 W. Scott Dalgleish, Esq., M.A.
303 The Inner Light.
356 'When the Kye comes Hame.'
462 'Puss! Puss!'
488 A Full Creel.
1891-2 149 'How Little Bopeep did lose her Sheep.'
265 Children of the Sea.
370 A Wayside Smiddy.
618 Portrait Sketch.
754 Dr. Paterson, Bridge of Allan.
1893 138 The Laird's Bride.
166 Portrait.
198 Major-General Lyttelton-Annesley.
220 Frolic.
242 Robert Yellowlees, Provost of Stirling: Presentation Portrait.
1894 75 An Academy School Boy.
152 Mary Francis Don, Daughter of John B. Don, Esq., Brechin.
191 Alan Geoffrey Hotham, R.N. Son of Vice-Admiral Hotham, C.B
1895 79 'Good-Night!'
150 Alexander Williamson, Esq., Inverness: Presentation Portrait.
268 A Corner.
302 'Ernie,' Son of Alexander Forrester Paton, Esq., Alloa.
608 Cissy and Archie, Children of Archibald Moir, Esq., Alloa.
1896 405 The Rev. George Matheson, D.D.
518 'Hie for the Harvest.'
558 The Hen-wife.
572 Eveline.
1897 87 In Borrowed Plumes.
154 Her Ain Fireside.
428 Portrait.
635 The Miller's Croft.
705 Evening.

LINNELL, John

Painter and Engraver

Born 1792. Died 1882.

Hon. Member 1871.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

6 *Cirencester Place, Fitzroy Square, London.*
1822 32 Fine Evening after Rain: View in North Wales.
173 View near Bayswater. (N.G. of N.S.W., Sydney. 'Bayswater in 1814.' [? Same.] Bought 1891.)
174 Evening: a Storm clearing off.
1825 13 A Forest Scene.
21 The Windmill.

SCOTTISH ACADEMY.

Porchester Terrace, Bayswater, London.
1829 82 A Young Gleaner.
168 A View of Itchen Ferry.

ROYAL SCOTTISH ACADEMY.

1849 124 Landscape and Cattle: View in North Wales.
Lent by John Miller, Esq., Liverpool.

Linnell, John—*continued*

195 A Hill-side Farm, Isle of Wight.
Lent by John Miller, Esq.
1850 441 The Last Gleam.
Lent by John Miller, Esq.
1851 218 A Mountain Road.
Lent by David Laurence, Esq., London.
544 Abraham entertaining the Angels.
Lent by John Miller, Esq.
1852 137 Christ and the Woman of Samaria.
Lent by Wm. Wilson, Esq., Banknock.
224 Woodcutters.
Lent by John Miller, Esq.
365 Interior.
Lent by John Miller, Esq.
1853 169 Folding Time.
Lent by Thomas Todd, Esq., Maryculter House.
312 The Potato Field.
Lent by John Miller, Esq.
453 Unlading Boats.
Lent by John Miller, Esq.

Redstone Wood, Red Hill.
1854 122 Under the Hawthorn.
Lent by William Wilson, Esq.
1855 4 Milking Time: a Sketch.
23 Under the Shadow.
Lent by James Horne, Esq.
100 River Scene, with Vessels.
267 Christ and the Woman of Samaria: Sketch.
296 A Thunder Storm.
Lent by William Wilson, Esq.
1856 44 David slaying the Lion.
Lent by John Miller, Esq.
353 A Boar-Hunt.
1857 50 General Dundas.
1860 514 Woodcutters.
Lent by Wm. Unwin, Esq., Sheffield.
1861 108 Autumn.
Lent by William Unwin, Esq.
186 Spring.
Lent by William Unwin, Esq.
1862 158 The Two Kittens.
Lent by William Unwin, Esq.
1863 594 The Return of Ulysses.
Lent by John Graham, Esq., Skelmorlie.
1876 337 During the Hay Harvest.
Lent by John M'Gavin, Esq
411 The Potato Field. (Indexed as by J. Linnell, Junior.)
Lent by Sam Bough, Esq.
1878 866 Boy Herding Sheep.
Lent by J. G. Orchar, Esq.
891 Windsor Forest.
Lent by J. G. Orchar, Esq.

LINTOTT, Henry — **Painter**

Born 1877.

Associate 1916.

Royal Institution, Edinburgh.
1905 464 Spring: Decorative Panel.

13A *George Street, Edinburgh.*
1910 180 The End of the Wood.

Studio, 68 Canaan Lane, Edinburgh.
1911 183 Cory Banks.
309 Renascence.
358 Haymaking in Sussex.
1912 91 Festival.
1913 328 The Return.
553 Study of a Head.
1914 141 Portrait. (Scottish Modern Arts Association. Bought 1914.)
510 The Circling Year.

19 *St. Bernard's Crescent, Edinburgh.*
1915 159 Modo Crepuscolare.
394 Harry.
671 K. E. H. A.
1916 121 Idyll.
310 Helen Kerr, Daughter of Mrs. James Bisset.
370 Self Portrait.

LIZARS, William Home — **Engraver and Painter**

Born 1788. Died 1859.

Associate Engraver 1826.

Hon. Member 1834.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

15 *Katharine Street, Edinburgh.*
1808 57 Portrait of a Gentleman.

76 Earl of Buchan crowning and presenting Master Gatti with a Medal, Corri's Rooms, March 12, 1808. Painted for the Earl. (Arbroath Public Library. Presented by James Renny, *c.* 1880.)
90 Portraits of the Son and Daughter of John Stein, Esq.
98 Mr. James Little.
105 Mrs. Logan and Daughter.
1809 90 Full-length of Sir Alex. Jardine, Bart.
115 Jacob blessing Joseph's Children.
219 Portrait of a Lady (full-length) in candle light.
1810 158 Interior of a Cottage.

7 *Duke Street, Edinburgh.*
1811 48 A Wedding. (N.G. of Scotland. Presented by Mrs. Lizars, 1861.)
52 Dumb Fortune Teller.
63 Reading a Will. (N.G. of Scotland. Presented by Mrs. Lizars, 1861.)

EDINBURGH EXHIBITION SOCIETY.

52 *North Hanover Street, Edinburgh.*
1814 50 Sketch for a large picture.
57 A Girl and Fish.
1815 1 Dr. Munro, Sen.

SCOTTISH ACADEMY.

James's Square, Edinburgh.
1827 173 Engraved View of Edinburgh.
270 Edinburgh, from the Dean.
271 High Street, from the Fountain Well.
272 Edinburgh, from Arthur Seat.
273 Edinburgh Castle, from the Grassmarket.
274 View in Greece.
1828 110 Wandering Willie, his Wife, and Benjie discovered by Darsie Latimer.
1829 358 A Frame with Sketches.
1830 73 The Carrier's Arrival.

ROYAL SCOTTISH ACADEMY.

1863 111 Sketch for a Picture: Drawing for the Militia.
Lent by the Royal Scottish Academy.

1880 1 Interior of Church. (This and 'Cathedral Interior,' also owned by R.S.A., after being lost sight of, were discovered in Cowgate shop, and bought by Artist for £5.)
Lent by the Royal Scottish Academy.

LOCKHART, William Ewart Painter

Born 1846. Died 1900.

Associate 1871. Academician 1878.

6 *Great Stuart Street, Edinburgh.*
1861 443 Coast Scene.
554 Lara's Page listening to the Quarrel of the Chiefs.
1862 479 Catching Trouts.
1863 334 Incident of the Rebellion, 1745.

West St. Anthony's Place, Edinburgh.
1865 781 Through the Burn.

6 *Great Stuart Street, Edinburgh.*
1866 650 'The Challenge': Waiting for an Answer.
1867 637 J. B. M'Donald, Esq., A.R.S.A.
852 Auld Robin Gray.

36 *George Street, Edinburgh.*
1868 801 Los Amigos.
862 La Rina.

2 *Great Stuart Street, Edinburgh.*
1869 46 El Cura.
91 The Bolero.
330 La Gitanella.

4 *Hope Street, Portobello.*
1870 667 Priscilla, the Puritan Maiden.
901 After 'Marston Moor.'

1 *London Street, Edinburgh.*
1871 1 A Spanish Venta: Muleteers Departing.
533 La Semána Sánta, Seville.
Lent by J. C. Bell, Esq.
897 Patio de la Mezquita, Alhambra.
899 The Giralda, Seville.
970 The Governor's House, Tangiers.
996 In the Alhambra.
1037 In the Suburbs of Seville.
1084 Patio in an old Moorish House, Granada.

Lockhart, William Ewart—*continued*

Seville.

1872 1 An Andalusian Quack Doctor.
Lent by Alexander Mitchell Innes, Esq., Ayton.

703 View on the Guadalquivir.

759 Orange Boats, Seville.

840 Old Moorish Mill, Cordova.

865 Murillo House, Seville.

887 The Tower of Gold, Seville.

108 *George Street, Edinburgh.*

1873 7 El Padre.

31 A Spanish Gipsy.

136 Dunnottar.

291 Wayside Thoughts.

546 Anita.

873 Old Well at Seville.

883 A Bit in the Alhambra.

905 A Window in the Alhambra.

930 Old Roman Amphitheatre at Italica.

62 *Queen Street, Edinburgh.*

1874 416 Muerte del Matador.
Lent by Gilbert Mitchell Innes, Esq., Edinburgh.

1875 27 On the Garry, near Struan.

204 'Dolce far niente.'
Lent by John Leadbetter, Esq., Broughty Ferry.

475 'Signor Don Quixote,' said the showman, '. . . do not be so severe a critic. . . .'

1876 20 'Paquita,' a little Majorcan Maiden.

110 The Orange Harvest, Majorca.

692 The Beadle of Soller.

797 Entrance to an Orange Grove.

829 Outside the City Walls, Palma.

874 On the Coast at Palma.

1018 Date Palms.
Lent by Captain Watters.

9 *Chamberlain Road, Edinburgh.*

1877 194 Annot Lyle playing the Harp to Angus M'Auley. Painted for the Royal Association for the Promotion of the Fine Arts in Scotland.

444 The Parish Kirk.
Lent by John Polson, Esq., Paisley.

734 On the Links at North Berwick: Distant View of the Bass.
Lent by W. C. Murray, Esq., Edinburgh.

931 The Jackdaw of Rheims.
Lent by James Muir, Esq., Glasgow.

933 Near North Berwick: Sunset.
Lent by John M'Gavin, Esq., Glasgow.

955 Royal Procession passing through George Street, August 17th, 1876: from the front of St. Andrew's Church, looking East.
Lent by Robt. J. Bennett, Esq., Glasgow.

986 North Berwick Pier: a Rainy Day.
Lent by Neale Thomson, Esq., Glasgow.

1878 19 The Bride of Lammermoor.
Lent by A. B. Stewart, Esq., Ascog Hall.

482 Gil Blas and the Archbishop of Granada. (*Vide* **1885,** No. 266, and 1901, No. 439.)
Lent by W. Christie, Esq.

841 Staircase in Cairndhu.

870 The Old Tower, South Queensferry.

903 Newhaven Pier.

915 A Wreck in St. Andrews Bay.
Lent by J. Glass Sandeman, Esq., Glasgow.

1056 St. Andrews: Sunset. (Kelvingrove Art Gallery, Glasgow. Adam Teacher Bequest, 1878.)

1879 487 Patio in Palma: a Study.

498 Alnaschar.

854 Sunrise at Largo.

1010 Aberdeen Harbour: Sunset.
Lent by James Auldjo Jamieson, Esq.

1042 A Bright Morning.
Lent by W. Cleghorn Murray, Esq., W.S.

1880 424 Cardinal Beaton, St. Andrews, 1546.

844 Summer Weather of 1877.
Lent by Robt. Murdoch, Esq., Glasgow.

882 The Painter's Window, St. Machars.
Lent by J. Forbes White, Esq., Aberdeen.

944 Funeral of Burns.
Lent by C. Tennant, Esq., M.P.

1059 The Chapel, King's College, Old Aberdeen.

1096 Birthplace of Robinson Crusoe.
Lent by Andrew Morrison, Esq., Glasgow.

1880 21 The Parish Kirk.
Lent by John Polson, Esq., Paisley.

84 Gil Blas and the Archbishop of Granada.
Lent by Wm. Christie, Esq., Liberton.
251 Muerte del Matador.
Lent by Gilbert Mitchell Innes, Esq.
1881 199 Jacky Gardiner.
1882 196 The Cid and the Five Moorish Kings. (Diploma Work. Finished study for this picture. R.S.A. Collection.)
771 Durham.
Lent by Thos. M'Dougal, Esq., Eskvale.
1883 186 James A. Sidey, M.D.
358 Portrait of a Lady.
497 Gil Blas relating his Adventures to Sedillo.
1884 257 Mrs. Aitken, Sister of Thomas Carlyle.
913 A Baptism in San Giovanni, Siena.
972 House of Cornelius Rufus, Pompeii.
976 Marble Table and part of Impluvium in the House of Cornelius Rufus.
987 A House in the Via Marina, Pompeii.
1040 Street of the Tombs, Pompeii.
1058 On the Walls of Pompeii.
1885 344 Sir John Heron Maxwell, Bart.: Presentation Portrait.
439 The Swineherd. (*Vide* 1896, No. 308.) (Dundee Art Gallery. Presented by Jno. M. Keiller, 1886.)
889 A Lonely Shore.
928 The Afterglow.
975 Crail, from Roome Point.
1038 The East Neuk o' Fife: a Summer Morning.
1885 21 The Auld Kirk of St. Monance.
194 Summer of 1877.
220 The Queen's Entry into Edinburgh, 1876: Albert Memorial Inauguration.
235 Queensferry.
266 Gil Blas and the Archbishop of Granada. (*Vide* 1878, No. 482, and 1910, No. 439.)
331 In the East Neuk o' Fife.
341 Don Quixote at the Puppet Show.
363 Durham.
541 A Champion of the Cross.
596 On the Fifeshire Coast.
609 Crail: Morning. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
696 Spanish Venta: Muleteers departing.
1886 365 A Church Lottery in Spain.
464 Theodora and Marjorie.
1887 269 Glaucus and Nydia.
603 'A Thing of Beauty is a joy for ever.'
1887 203 Portrait.
252 Flower Piece.
303 House of Castor and Pollux, Pompeii.
608 Portrait.
1888 218 James Lindsay, Esq.
299 Rev. John Cairns, D.D., Principal U.P. College. Presented to the Synod.
392 'Il piccolo Cardinale col suo Caudatario': Portraits of John and Reginald, Sons of J. Ogilvy Fairlie, Esq., of Myres.
1891 178 James Clark, Esq., Paisley.
290 Andrew M'Donald, Esq., Master of the Merchant Company. Presented by Members of the Company for their Hall.

16 *Phillimore Gardens, Kensington, London, W.*

1893 161 Portrait of a Lady.
214 The Venerable the Archdeacon of London (W. Macdonald Sinclair, D.D.)
1894 104 George and Madge, Children of Wm. Clark, Esq., of Newark, U.S.A.
132 Miss Anita Lockhart.
252 The Right Hon. The Speaker.
1895 309 Mrs. Peter Denny, of Helenslee.
424 Alex. Buist, Esq., Broughty Ferry.
1896 308 The Swineherd: Finished Sketch for the Picture presented to the Corporation of Dundee. (*Vide* 1885, No. 439.)
322 Alnaschar's Dream: The Awakening: Original finished Sketch for the larger Picture.
332 A Portrait.
1897 191 A Mirror of Chivalry.
1898 436 The Right Hon. Arthur Balfour, M.P. (Kelvingrove Art Gallery, Glasgow. Presented by A. Cameron Corbett, M.P., 1898.)
1899 167 The Rev. J. Murray-Mitchell, M.A., LL.D. (Presented to the Free Church of Scotland, 1898.)

Lockhart, William Ewart—*continued*

397 Samuel Smith, Esq., M.P. (Walker Art Gallery, Liverpool. Presented by James Smith, 1907.)

1901 439 Gil Blas and the Archbishop of Granada. (*Vide* 1878, N. 482, and **1885,** No. 266.) (N.G. of Scotland. Bought 1907.)

444 Her late Majesty Queen Victoria, painted at Windsor for the Jubilee Picture, 1887.

666 The Funeral of Robert Burns, Dumfries, July 25, 1796.
Lent by James Wilson, Esq., Edinburgh.

716 Durham.
Lent by Charles Cook, Esq., W.S.

736 J. B. M'Donald, R.S.A.

LORIMER, John Henry **Painter**

Born 1856.

Associate 1882. Academician 1900.

21 *Hill Street, Edinburgh.*

1873 20 'In the Wintry Gloaming.'

1 *Bruntsfield Crescent, Edinburgh.*

1875 249 Fungi.

594 Queen of the Meadow and Hazel.

1876 171 Portrait.

361 Spray of Azalea.
Lent by Patrick Adam, Esq.

471 Chrysanthemums.
Lent by J. Forbes White, Esq., Aberdeen.

514 Portrait.

1877 147 'Mollie.'
Lent by Miss Louisa Stevenson.

419 Christmas Roses.

506 'Some ragged child holds up for sale a store
Of wave-worn pebbles, pleading on the shore
Where once came monk, and nun with gentle stir.'

631 Patrick Fraser, Advocate (afterwards Lord Fraser). (County Buildings, Perth. Presented by the Artist as an Oval Portrait-head.)

1878 234 Horse-Chestnut Blossoms.

419 Portrait: Prof. James Lorimer, Artist's father. (University of Edinburgh. In Senate Hall. Presented by Artist.)

642 Portrait: Major Wyld.

727 Portrait.

1879 5 Portrait.

33 Portrait.

444 James Gillespie, Esq., Craigie. Presented by his Friends.

461 El Bolero.
Lent by Andrew Usher, Esq.

1880 9 An Italian Boy.

118 Douglas Maclagan, Esq., M.D.

336 Farewell.

363 Christmas Roses.
Lent by Mrs. Forbes Irvine of Drum.

517 Jeanie Gray.
Lent by the Royal Association for the Promotion of the Fine Arts in Scotland.

1881 123 Robert Blair Maconochie, Esq., Gattonside.

243 The Venerable John Hardie.

1882 133 Annunciation Lilies.

155 Among the Irises.
Lent by Laurence Robertson, Esq., Morland.

254 Miss Rebecca Harvey.

386 John Muir, Esq., D.C.L., LL.D. Painted for the University of Edinburgh. (In Court Room.)

400 Miss Rosamund Anstruther.

1883 21 Sir David Chalmers, Chief Justice of British Guiana.

48 Andrew Usher, Esq.

232 A Portrait.

429 Professor Blackie.

1884 139 Hercules Scott, Esq., Brotherton.

267 A Collie.

465 Dugald MacDougall, Esq.

1885 123 An Autumn Morning.

277 Irises.

298 Peonies.

328 Mrs. Trayner.

1886 207 Mushroom-Gatherers.

224 Edward Brook, Esq., of Hoddom Castle: Presentation Portrait.

243 Bad News.

288 The Earl of Lindsay.

318 An Open Window.
381 Le Père Guillaume.
487 The Lord Reay.
1887 70 Patrick, Son of Sir David Chalmers.
149 Camellias and Acacia.
237 Portrait.
361 Tobacco.
1888 430 Roses and Honeysuckle.
446 Playmates.
1889 319 A Quiet Corner.
Lent by James Knowles, Esq., London.
430 Lightsome Labour.
518 Christmas Eve.
886 Spires and Roofs of Chartres: Water-colour.
Lent by the Royal Association for the Promotion of Fine Arts.
1890 95 Pot-Pourri.
250 Lullaby.
1891 389 The late Professor James Lorimer.
487 Portrait of a Dog.
Lent by Miss Lake Gloag.

23 *Edwardes Square, Kensington, London, W.*
1891-2 24 Mrs. T. Burn-Murdoch.
272 A Child's Thankoffering.

1 *Bruntsfield Crescent, Edinburgh.*
1893 57 Lady Chalmers and Son.
140 The late Rev. Dr. Hately Waddell. (Kelvingrove Art Gallery, Glasgow. Dated '1884, retouched 1893.' Presented by James Waddell, Sitter's son, 1903.)
266 Miss Grizel Anstruther Thomson.
289 Charles Lacy Thomson, Esq.

23 *Edwardes Square, London, and* 1 *Bruntsfield Crescent, Edinburgh.*
1894 218 Sir Samuel Johnson, Nottingham. Painted for the Nottingham Guildhall.
237 The Hon. Blanche Dundas.
244 Colonel Anstruther Thomson. (Luxembourg Museum, Paris. Bought *c.* 1896.)
1895 130 Maternal Instinct. Dated 1892. (Diploma Work. R.S.A. Collection.)
262 Mrs. Lacy Thompson.
1896 303 Study: a Dog and a Mirror.
1897 391 Sir Graham Montgomery, Bart.: Presentation Portrait.
1898 76 Mrs. Russell Cotes.
82 Merton Russell Cotes, Esq. (Nos. 76 and 82 Corporation Gallery, Bournemouth. Presented by Sir Merton Russell Cotes.)
340 The Lord Playfair, G.C.B.
1899 73 The Ordination of Elders. (*Vide* 1915, No. 617.)
Lent by Emerson Bainbridge, Esq., M.P.
225 The late David Landale, LL.D.
238 Mrs. Landale: Posthumous Portrait.
1900 64 Orchids.
66 Lilies.
87 Christmas Roses and Tuberoses.
141 Chrysanthemums.
328 Andrew Gold, Esq.: Presentation Portrait.
1901 200 Shelling Honesty: Mrs. Edward Salvesen and Children.
254 Mrs. Sommerville.
277 The Rev. Daniel M'Lean, B.D.: Presentation Portrait.

4 *Drummond Place, Edinburgh.*
1902 334 May, Daughter of Colonel Robert Dundas, Younger, of Arniston.
1903 249 Autumn.
1904 306 Portrait.
363 The Rev. Thomas Smith, D.D., LL.D. Painted for the Hall of the New College, Edinburgh.
383 J. Francis Mason, Esq.
1905 297 Greeting.
364 Interior: Moonlight Evening.
1906 126 Midsummer's Eve: a Reverence to Roses.
1907 277 The Chatelaine's Casket.
321 Alexander Moffatt, Esq.: Presentation Portrait.
1908 257 Flight of the Swallows. (Scottish Modern Arts Association. Bought 1908.)
491 Hush. (Rochdale Art Gallery. Presented by Walter Scott, 1907.)
Lent by the Corporation Gallery of Rochdale.
1909 195 His Grace the Duke of Hamilton.
300 Rev. Francis A. M'Cann. Presented by Parishioners of Croy.
304 Emeritus-Prof. M'Kendrick, LL.D., F.R.S. Presented to the University of Glasgow.

Lorimer, John Henry—*continued*

1910 152 The Right Rev. Bishop Chisholm, Bishop of Aberdeen. Painted for Blair's College.
231 J. J. Hope Johnstone, Esq., Annandale: Presentation Portrait.
464 Colonel George Smith-Grant, V.D.: Presentation Portrait.
1911 58 The Very Rev. Archibald Charteris, D.D., Professor, University of Edinburgh. (Church of Scotland Offices, Edinburgh.)
Lent by the Church of Scotland.
201 William Montgomery, Esq.
1912 521 Sketches in Venice.
528 Bell-Ringers.
1913 573 Animal Studies (No. 1).
576 Animal Studies (No. 2).
1914 603 Pencil Drawings of Sculpture in France.
611 Pencil Drawings of Tanagra Figurines (No. 2).
643 Pencil Drawings of Tanagra Figurines (No. 1).
1915 617 Pencil Studies for a Picture. (*Vide* 1899, No. 73.)
1916 114 September.
202 March.
309 Interior: Housework's Aureole.

LORIMER, Sir Robert Stodart
Architect

Born 1864.

Associate 1903.

49 *Queen Street, Edinburgh.*
1893 492 Church of Saint Anne, Dunbar: Proposed Reredos Decoration.
506 Gatehouse and Stables, Earlshall.
509 Gateway to a Garden in Banffshire.
1 *Bruntsfield Crescent, Edinburgh.*
1894 516 A House at North Berwick.
528 New Manse, West Wemyss.
49 *Queen Street, Edinburgh.*
1895 461 Ellary, Argyllshire: Restoration after First Additions.
462 Stronachullin, Argyllshire.
1896 462 St. Marnock's, County Dublin: for John Jameson, Esq., D.L.
489 Three Small Houses at Colinton.
502 Earlshall, Fife: the House and Garden.
1897 497 Mounie, Aberdeenshire.
502 Balcarres: New Gate House.
533 Three Cottages at Colinton.
1898 554 Briglands, Kinross-shire.
1899 570 Houses at North Berwick and Colinton, and Gate Lodge at Briglands.
662 Pulpit for New Church of the Good Shepherd, Murrayfield.
1900 547 Hallyards, Peeblesshire.
1901 637 Fox Covert, part of Additions: Earlshall.
1902 650 St. Andrew's, Helsingfors, Finland.
1903 425 Church of the Good Shepherd, Murrayfield and Briglands.
1904 418 Interiors for Wm. Burrell, Esq., Glasgow.
443 Craigmyle, Aberdeenshire.
462 Oak Cradle.
1905 427 High Barn, Surrey.
433 Pitkerro, Forfarshire.
1906 314 Hallyburton, Coupar-Angus.
49 *Queen Street, Edinburgh.*
1908 396 Barton Hartshorn, Bucks.
405 Formaken, Bishopton.
409 Skirling, Peeblesshire.
1909 358 Wemyss Hall, Cupar-Fife.
1910 368 Ardkinglas, Argyllshire.
374 Lympne Castle, Kent.
1911 416 Rowallan, Ayrshire.
427 Brackenbrough, near Carlisle.
472* Memorial Panel to Miss Fairweather for Carnbee Church, Fife. Carved by W. & A. Clow.
1912 469 Pittencrieff House, Dunfermline. For Carnegie Trust.
1913 441 New Club, Edinburgh: Coffee Room.
468 Monzie Castle, Crieff.
17 *Great Stuart Street, Edinburgh.*
1914 533 Proposed Cross, Paisley.
534 Cottage at Colinton.
1915 580 Dunblane Cathedral: New Choir Stalls, Organ Case, and East-end Screen. Carved by W. & A. Clow.
1916 572 Kinellan, Murrayfield. For J. Herbert Herdman, Esq.

MACBETH, Norman **Painter**

Born 1821. Died 1888.

Associate 1870. Academician 1880.

Nicholson Street, Greenock.
1846 499 Portrait of Old Gentleman.

5 *Shaw Place, Greenock.*
1847 510 Portrait of Lady.
584 Portrait of Girl.
1848 155 Portrait of Lady.
251 Portrait of a Lady.
567 Portrait of Gentleman.
568 J. S. Buckingham, Esq.

184 *West Regent Street, Glasgow.*
1849 44 Rev. William Reid, of Borgue.
116 Portrait of Gentleman.
516 Portrait of Gentleman.
1850 109 An Interior: The Gudeman expected.
424 Glencoe.

180 *West Regent Street, Glasgow.*
1851 278 Portrait of Lady.
376 Allan Park Paton, Esq., Greenock.
418 Portraits of Children.
1852 82 Walter Baine, Esq., late M.P. for Greenock.
152 Portrait of Old Lady.
407 Portrait of Gentleman.
453 J. Noel Paton, Esq., R.S.A.
1853 113 Portrait of Lady.
297 Portrait of Lady.
398 Portrait of Gentleman.

15 *India Street, Glasgow.*
1854 113 The Ross Lighthouse.
221 Portrait of Lady.
464 Portrait of Lady.
1855 92 Portrait of Lady.

28 *Eldon Street, Greenock.*
1856 251 Portrait of Boy.
281 Portrait of Lady.
330 Portrait of Medical Officer.
1857 36 At the Mineral Well, Moffat.
93 Colin Lamont, Junior, Esq. Presented to him by the Directors of the Greenock Provident Bank.
117 Pool in the Glen at Fairlie, near Largs.
250 Portrait of Gentleman.
390 Portrait of Gentleman.

10 *Margaret Street, Greenock.*
1858 78 David Ross, Esq., Coquimbo.
416 John M'Kenzie, Esq., Greenock.
1859 74 The Cottar's Daughter.
Lent by James Tennant Caird, Esq.
393 The Fisherman's Leisure Hour: Lochranza.
409 Portrait of Boy.
526 Rev. John M'Farlane, Greenock.
541 Lochranza Harbour.
658 Portrait of Girl.
1860 43 Cunningham Scott, Esq., Hawkshill.
289 Portrait of Boy.
433 Portrait of Boy.
541 Mrs. Grieve, Arrochar.
591 Hugh Gray, Esq., Greenock.
666 Loch Ranza, Arran.

28 *Danube Street, Edinburgh.*
1861 107 Rev. Thomas Guthrie, D.D.
302 Playing Days over.
513 Portrait of Lady.
594 James Duff, Esq.

28 *Saxe Coburg Place, Edinburgh.*
1862 16 Helensburgh and the Gairloch.
162 Mrs. Cleghorn.
540 Portrait of Gentleman.
554 John Ritchie, Esq.
624 The late Thos. Nelson, Esq., Publisher.
1863 13 James Cunningham, Esq.
107 Major-General Anderson, R.A.
242 Alexander Russel, Esq., Editor of the *Scotsman.*
317 The River Turrit, Crieff.
375 The late Rev. Francis Gillies, Edinburgh.
505 Mrs. Anderson, Edgehill.
1864 197 Professor William Henderson, M.D., Edinburgh University.
255 James Stevenson, Esq., Edinburgh.
263 The late Principal Cunningham, D.D., Edinburgh.
581 Robert Wyld, Esq., Edinburgh.
1865 239 George Harvey, Esq., Whittingham Mains. Presented by East Lothian Agricultural Society.
348 John Henderson, Esq., Thurso. Presented by the Commissioners of Supply for Caithness.
402 Sir David Brewster, K.H., D.C.L., F.R.S. (Royal Society, Edinburgh.)
424 Rev. James Begg, D.D., Edinburgh. Presented to the Protestant Institute.

Macbeth, Norman—*continued*

438 Walter Gibson Cassels, Esq., Blackford House.
668 Anderson Ferguson, M.D.
718 Master Henry Raeburn Macbeth.
1866 342 Rev. Alex. Duff, D.D., LL.D. Painted for Doveton College, Calcutta.
410 Andrew Fletcher, Esq., Salton Hall.
445 Portrait.
530 Mrs. Robert Romanes.
589 Robert Romanes, Esq.
765 Portrait.
839 Mrs. Stewart Sandeman, of Bonskeid, and Granddaughter.
1867 17 Portrait in Chalk.
227 Portrait.
342 Rev. Alexander Duff, D.D. Painted for the Bethune Society, Calcutta.
490 Portrait of Lady.
567 Thomas Oliphant, Esq.
669 Mrs. Urmiston, Punjab.
792 Portrait of Lady.
870 James Combe, Esq., Belfast.
1868 128 Portrait in Chalk.
307 Peter Drummond, Esq., Stirling.
690 Portrait of Lady.
698 Rev. John Bruce, D.D., Edinburgh.
1869 152 Mrs. James Combe, Ormiston, Belfast.
584 Mrs. Boyd and her Daughter, Trinity.
612 The late Hon. W. A. Morehead. Madras Civil Service. Painted for Government House, Madras.
1870 341 Patrick Dalmahoy, Esq., W.S.
637 Rev. John Bruce, D.D.
734 Portrait of a Lady.
1871 151 James Kemp, Esq., Edinburgh.
181 Robert Little, Esq., Greenock.
196 Presentation Portrait of James Blackadder, Esq., Edinburgh.
329 John Millar, Esq., of Sheardale.
332 Presentation Portrait of the Rev. Patrick Fairbairn, D.D., Glasgow.
370 Mrs. Robert Little.
700 Edmund Backhouse, M.P., Darlington.
1872 71 John Maclaren, Esq.
96 John Jeffrey, Esq.
193 Hon. Lord Cowan.
274 Late Sir James Y. Simpson, Bart.
1873 16 Edward Strathearn Gordon, Q.C., M.P., Dean of Faculty.
102 Presentation Portrait of Arthur Mitchell, M.D.
123 Presentation Portrait of John Wilson, D.D., F.R.S., Bombay.
Lent by the New College, Edinburgh.
262 The Rev. Robert Buchanan, D.D., Free College Church, Glasgow. (Kelvingrove Art Gallery, Glasgow. Presented by Trustees and Family of Sitter, 1898.)
1874 89 Presentation Portrait of Provost Patrick D. Swan. Painted for the Town Hall, Kirkcaldy.
214 Duncan M'Laren, Esq., M.P., Edinburgh.
415 Presentation Portrait of Charles J. Brown, D.D., Edinburgh.
1875 108 Rev. Robert W. Stewart, D.D., Moderator, Free Church of Scotland: Presentation Portrait.
178 W. Lindsay Alexander, D.D.: Presentation Portrait. (Scottish N.P.G. Presented by Executors of Miss E. Fraser, 1885.)
462 Peter Drummond, Esq., Stirling: Presentation Portrait.
471 Portrait of Gentleman in Syrian Costume.
614 Portrait of William Arbuckle, M.D., Balmae.
618 Rev. Thomas M'Lauchlan, LL.D.: Presentation Portrait.
1876 29 George Thomson, Esq., Partick. Painted for the Burgh Hall, Partick.
45 Mrs. Lawson, Burnturk.
237 D. W. Paterson, Esq.
327 Mrs. John Cook.
481 Alexander Lawson, Esq., Burnturk.
1877 61 Gareloch, from the West of Clynder.
116 John Harvey, Esq., Stirling: Presentation Portrait.
200 Rev. Andrew Thomson, D.D., Edinburgh: Presentation Portrait.
274 Robert Omond, M.D., Edinburgh: Presentation Portrait.
390 A Rose newly pulled.
1878 55 Presentation Portrait of John Wilson, Edington Mains.

110 The late Rev. John Purves, LL.D., Jedburgh. Presented in 1876.
223 Presentation Portrait of John S. Mackay, Esq., Grangemouth.
245 Lilies (Lilium Auratum).
431 Sir John Steell, R.S.A., Sculptor. (Diploma Work. R.S.A. Collection.) Lent by the Artist.
463 Hugh Miller, Esq., M.D., Broomfield.

2 *Polwarth Terrace, Merchiston, Edinburgh.*

1879 17 Josiah Livingston, Esq.: Presentation Portrait.
167 The late David Cousin, Esq., Architect.
258 David M'Laren, Esq.
324 William Ferguson, Esq., of Kinmundy.
425 John Barr, Esq., Provost of Ardrossan: Presentation Portrait. Painted for the Town Hall.
504 Wm. Forrest, Esq., H.R.S.A. (R.S.A. Collection. Presented by Artist, 1887.)
705 John Cook, Esq., W.S.
1880 15 Patrick Graham Morison, Esq., Edinburgh.
107 John M. Balfour, W.S., Pilrig House.
310 William Colquhoun, Esq., Rossdhu.
443 Rev. Walter Ross Taylor, D.D., Thurso: Presentation Portrait.
497 Thomas Henderson, Esq., Glasgow.
721 Professor Simpson. Presented by Mrs. Buchanan.
816 St. Monance Harbour.
1880 14 Sir James Y. Simpson, Bart. Lent by Dr. Simpson, Edinburgh.
67 Rev. Dr. Bruce.
1881 114 Andrew Fergus, M.D. Presented 1878.
137 Alexander Beith, D.D., Stirling. Presented 1871.
191 James Baird, Esq., of Cambusdoon. Presented to the General Assembly of the Church of Scotland.
204 Portrait of a Lady.
303 John Colquhoun, Second Son of Sir James Colquhoun.
394 Cabinet Portrait. Lent by the Artist.
1882 57 William Skinner, Esq., Glasgow.
227 Charles Cowan, Esq., Logan House.
304 Lady Colquhoun, Rossdhu.
314 Sir James Colquhoun, Bart., Luss.
372 The late Robt. Steele, Esq., Greenock: Presentation Portrait.
421 Rev. J. E. Campbell Colquhoun of Killermont.
1883 33 Andrew Galbraith, Esq., Lord Provost: Presentation Portrait. (Kelvingrove Art Gallery, Glasgow. Presented by citizens, 1882.)
117 The Hon. Niel Black, Victoria.
281 At the Hospice Bernina, looking towards Tyrol Mountains.
298 James Richard Haig, Esq.
333 Chalet in the Town of St. Moritz.
496 The late Sir James Colquhoun.
501 Piz Languard, from St. Moritz.
1884 35 James Young, Esq., of Dunhome, Skelmorlie: Presentation Portrait.
189 Captain Blackwood.
227 'Thy statutes have been my songs in the house of my pilgrimage.'
419 Richard Parnell, M.D.
1885 37 John M'Millan, Esq., Dumbarton: Presentation Portrait.
196 D. Waldie, Esq.
198 Mrs. John Maclaren.
306 John Mossman, Esq., Sculptor, Glasgow. (Kelvingrove Art Gallery, Glasgow. Presented by the Artist, 1886.)
511 Mrs. M'Millan, Dumbarton.
1885 246 R. W. Macbeth, A.R.A.
293 St. Monance Harbour.
724 Bereft, from Tannahill.
1886 52 Presentation Portrait of the late John Fraser, Life Association of Scotland.
389 William M'Ewan, Esq., Lord Dean of Guild, Glasgow: Presentation Portrait.

3 *Park Road Studios, Haverstock Hill, London, N.W.*

1887 167 John Thomson, Esq., M.D., R.N.: Presentation Portrait.
232 James Crichton, Esq., Edinburgh: Presentation Portrait.
437 Clifton Hampden Common, Berkshire.
441 A Captive. Lent by George Dickson, Esq., M.D., Edinburgh.
1888 167 Gilbert Beith, Esq., Glasgow.

Macbeth, Norman—*continued*

196 On the Thames, Abingdon.
295 The Children's Haunt, Clifton Hampden.
480 Cottages, Clifton Hampden.

McCULLOCH, Horatio **Painter**

Born 1805. Died 1867.

Associate 1834. Academician 1838.

1829 128 View on the Clyde.

Glasgow.

1831 9 Waterfall in Campsie Glen.
160 Govine on the Clyde: Sunset.
329 Inverary Castle.
339 Boats on the Clyde: Sunset after a Storm.

1833 17 Mearns Moor, from a Sketch painted on the spot.
42 Lochlomond, near Balloch Ferry.
Lent by C. Baird, Esq.
150 Head of Loch Fyne: Stormy Effect.
Lent by the Rev. Dr. Heugh.
161 Ben Cruachan, Argyllshire.

1834 4 Arran, from Bute: Sunshine breaking through a rainy cloud.
Lent by D. C. Rait, Esq.
70 Group of Trees, on the Cart.
Lent by D. Mackie, Esq.
123 Sketch of Mearns Moor.
Lent by D. Macnee, Esq., S.A.
165 Cruikstone Castle.
175 Loch Lomond, near Luss.
Lent by John Fleming, Esq., Claremont.
198 Drymen Moor: Effect of Storm.

1835 75 Campsie Glen: Sunset.
Lent by D. Macnee, Esq., S.A.
80 Sketch in Cadzow Park.
88 View in Cadzow Park, near Hamilton.
102 Druidical Stones, Island of Arran: Moonlight.
Lent by J. Westwater, Esq.
109 View from the Roman Camp at Dalzell, near Hamilton.
128 The Head of Loch Awe.
156 Glen Rosa, Island of Arran.
221 Moor Scene.

1836 4 A Scottish Strath.
14 Loch Goil.
Lent by Dr. James Brown, Glasgow.
50 Loch Eck.
136 Sunset.
140 Moor Scene.

Hamilton.

1837 27 Loch-an-Elin, with the Stronghold of the Wolf of Badenoch.
60 A Highland Loch.
72 Druidical Stones in Kintyre.
114 View near Aberfoyle.
167 Kilchurn Castle: Showery Effect.
189 Glen in Badenoch: Sunset.

Edinburgh.

1838 23 Hardyknute's Castle, Renfrewshire.
51 Cadzow Castle.
57 Dunderawe Castle.
73 View in Cadzow Forest.
129 Sunset.
190 Bothwell Castle: a Day in June.
210 Loch An-eilin, with part of the Pine Forest.
238 Kilchurn Castle: Breezy Effect.
309* View of Castle Semple and Lake.
Lent by Colonel Harvey, of Castle Semple.

12 *Howard Place, Edinburgh.*

1839 35 Moonlight.
80 Cottages in Strathaven.
90 Govan, on the Clyde.
165 Castle Campbell.
212 A Forest Glade.
Lent by D. O. Hill, Esq., R.S.A.
234 A Highland Loch.
272 Cathcart Castle: Sunset.
320 A Muir Scene.
409 A Highland Road Scene.

1840 46 A Highland Solitude, with Druidical Stones.
83 Edinburgh, from Corstorphine Hill: Effect after Rain.
152 A Highland Scene: Approaching Twilight.
219 Goodriche Court and Castle, on the River Wye.
263 Highland Lake Scene.
279 Moonlight: Deer Startled.
296 Sunset.

1841 9 View on the Coast of Ayrshire.
21 Glen Messen, Argyleshire.

130 Cambuskenneth Abbey: Moonlight.
272 Moor Scene: Sunset.
410 Highland Loch: Morning.
1842 113 A Road Scene on the Banks of Loch Long: the Arrochar Hills in distance.
210 The Last Gleam of Light: Highland Landscape.
263 A Highland Scene: Rainy Effect.
320 Arran, from Ettrick Bay.
1843 36 Loch Katrine, from the Boat House.
53 Ben Venue and part of the Trossachs.
422 Near Kilmun: Effect of Rain passing off.
437 In Cadzow Forest: Evening.
1844 38 Loch Fad: Arran in the distance.
150 Highland Pass: Stormy Effect.
156 Moonlight.
174 Loch Ard: Sunset.
227 A Dream of the Highlands.
318 Kilchurn Castle.
453 Limekiln, West Highlands.
1845 40 On the Avendhu: Benlomond in the distance.
41 In the Marquis of Breadalbane's Deer Forest: Twilight Effect.
Lent by W. Dennistoun, Esq., Glasgow.
51 Ballachulish, on Loch Leven.
Lent by William Dennistoun, Esq.
117 Twilight Effect.
227 Glencoe.
342 Invercoe.
1846 58 Highland Landscape.
218 Druidical Stones, Isle of Arran.
296 Bothwell Castle.
Lent by Charles Finlay, Esq.
361 Moonlight.
1847 70 Highland Peat-Moss, Lochaber.
102 Scene in Marquis of Breadalbane's Deer Forest, Black Mount, Argyleshire.
Lent by the Marquis of Breadalbane.
119 Moor Scene.
202 Loch-Doon Castle.
230 Misty Corries: Haunts of the Red Deer. Sold to Mr. Alexander Hill, Publisher to the R.S.A.
278 The Ardgour Mountains, from Ballachulish: Sunset.
372 Inversnaid Ferry, Loch Lomond.
Lent by Thomas Brown, Esq., Glasgow.
1848 23 Dunsguaich Castle.
157 Moonlight.
298 The Range of the Cullin Mountains, from Gillian Bay.
Lent by William Dennistoun, Esq.
393 Blavin, the Highest Mountain in Skye.
467 Loch Corrisk, Isle of Skye.
Lent by William Dennistoun, Esq.

21 *Howard Place, Edinburgh.*

1849 36 A Highland Stronghold.
85 Scene on the Island of Inch Murran, Loch Lomond.
282 View of Loch Lomond.
Lent by Wm. Wilson, Esq., Banknock.
316 Scavig, Isle of Skye.
454 Landscape.

54 *Inverleith Row, Edinburgh.*

1850 43 Lime Kiln in the Highlands.
144 A Quiet River.
194 On the West Coast of Scotland.
Lent by John Miller, Esq., Liverpool.
214 A Forest Glade.
1851 91 'Lowland River': Sunset. (N.G. of Scotland. Bequeathed by Robert Cox, 1872.)
172 Sunset.
Lent by James Keith, Esq., Edinburgh.
231 A Highland Peat Moss.
Lent by Charles Black, Esq.
350 In the Sound of Mull.
1852 65 Loch Coriskin, Isle of Skye.
100 A Bit of Woodland.
230 The Drove Road.

7 *Henderson Row, Edinburgh.*

1853 155 Glencoe: Effect of Mist rising after Rain.
219 Edinburgh, from Spylaw: Autumn Afternoon.
400 A Sunset.
518 Landscape Thoughts.
519 Landscape Thoughts.
543 Drawing in Black.
544 Drawing in Black.
659 Drawing in Black.
660 Drawing in Black.
1854 76 Caisteal Chaoil-Chuirn, Loch Awe.
238 The Coolin Mountains.
361 The Edge of a Wood: Sunset.

McCulloch, Horatio—*continued*

7 Danube Street, Edinburgh.

1855 13 Knock Castle and the Sound of Sleat, Isle of Skye. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')

76 A Carpenter's Shop in Currie.

158 Dunstaffnage Castle. (Kelvingrove Art Gallery, Glasgow. Bequeathed by Mrs. Janet Rodger, 1901.)
Lent by D. Hutcheson, Esq., Glasgow.

178 Sunset.

272 The Firth of Forth and Edinburgh from Dalmeny Park.

508 Old Highland Mill, Morven.

727 Old Houses at Oban, Argyleshire.

1856 59 Storm on a Highland Coast, Isle of Skye.

85 Autumn: Sunset.

112 Loch Ard: Sunset.
Lent by John Wilson, Esq., Glasgow.

207 Highland Deer Forest, Isle of Skye.

367 The Dean Castle, near Kilmarnock.

431 The Lynn Spout, Dalry, Ayrshire.

1857 79 Inverlochy Castle. (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1859; presented, 1897.)

114 Loch-Aline Castle, Sound of Mull.

150 Summer-day in Skye: View of the Cullin Mountains.

316 Mill on the River Irvine, Ayrshire.
Lent by John Houldsworth, Esq., Glasgow.

1858 157 Moon rising in a Highland Glen: Autumn.

244 Highlander's Shieling on the Side of Benlomond.
Lent by Professor Simpson.

265 Morning.
Lent by Robert Horn, Esq.

269 Evening.
Lent by Robert Horn, Esq.

330 Sunshine among Showers.

1859 90 Peat Moss on Loch Shiel.
Lent by Wynn Williams, Esq., London.

111 Moonlight.

133 Sunset on a Scottish River.
Lent by Allan Gilmour, Esq., Eaglesham.

162 The Clyde, from Dalnottar Hill.
Lent by James Tennant Caird, Esq., Greenock.

397 Limekiln on the Banks of Loch Shiel.

1860 301 Loch Achray and the Trossachs.
Lent by Matthew M. Muir, Esq.

358 Study of Trees at Gair Loch, Ross-shire.

373 Castle Turim.

517 Druidical Stones: Moonlight.

1861 145 Evening. (Diploma Work. R.S.A. Collection.)

289 Mist rising off Mountains.
Lent by Jas. Lumsden, Esq., Glasgow.

408 Sea-Beach on the Coast of Ayr.

1862 102 A Highland Loch: Morning.

276 The Moss, Loch Shiel.

376 Ben-Venue: Loch Katrine, from near the Silver Strand.

440 River Scene: Sunset.
Lent by J. C. Bell, Esq., Broughty Ferry.

578 River Scene: Sunset.

597 The Island of Mull, from Kerrera: Sunset.

Saint Colm, Trinity.

1863 171 Highland Mill.
Lent by J. Charles Bell, Esq.

232 Moonlight.
Lent by Dr. Malcolm, Edinburgh.

319 Glencoe, from the Bridge of the Three Waters.
Lent by D. Hutcheson, Esq.

450 Highland Lime-Kiln.

512 Bothwell Castle, on the Clyde.

1863 36 Loch Corriskin, Skye.
Lent by Arch. G. Macdonald, Esq.

47 Loch Katrine, from the Silver Strand.
Lent by Sir Andrew Orr.

159 Deer Forest, Sligichan, Skye.
Lent by David Richardson, Esq., Glasgow.

205 Landscape: Muir Scene.
Lent by J. T. Gibson-Craig, Esq.

1864 231 Sundown: Loch Achray. (Kelvingrove Art Gallery, Glasgow. 'Loch Achray: Evening.' Bequeathed by Mrs. Janet Rodger, 1901.)
Lent by James Patrick, Esq., Argyleshire.

380 Kilchurn Castle, Loch Awe.
Lent by Daniel Macnee, Esq., R.S.A.
484 Mill in Glenfinlas.
489 Sun rising through a Mist.
Lent by David L. Gibson, Esq.
602 M'Farlane's Island, Loch Lomond: Moonlight.
1865 8 Sketch: Tinker's Camp.
146 Group of Trees.
Lent by J. Mackenzie, Esq.
155 Highland Road Scene.
218 Dunskiach Castle, Isle of Skye.
307 An Old Oak in Cadzow Forest.
425 Glencoe. (Kelvingrove Art Gallery, Glasgow. Bequeathed by Mrs. Janet Rodger, 1901.)
Lent by James Patrick, Esq.
669 Loch Achray. (Kelvingrove Art Gallery, Glasgow. Bequeathed by Mrs. Janet Rodger, 1901.)
Lent by James Patrick, Esq.
815 Sunset.
Lent by Thomas Chapman, Esq.
1866 3 The Edge of a Wood. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
8 Sundown in a Highland Glen.
132 In the Wood. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
453 Loch Katrine.
Lent by William Harrison, Esq.
1867 338 In the West Highlands.
391 Loch Maree, Ross-shire. (Kelvingrove Art Gallery, Glasgow. Bequeathed by Mrs. Janet Rodger, 1901.)
Lent by David Hutcheson, Esq.
411 Glen Finnan.
1868 558 Moonlight: Unfinished. (The last picture he touched; he worked on it two days previous to his death.)
Lent by Sir George Harvey, P.R.S.A.
612 A Sunset. Painted in 1867.
Lent by D. L. Gibson, Esq.
1880 56 Small Landscape.
Lent by John Christie, Esq.
121 Highland Shepherd returning Home.
Lent by A. Vans Dunlop Best, Esq.
139 Netting Salmon on the Forth, by Moonlight.
Lent by A. Blair Spence, Esq., Dundee.
140 Landscape: Kilchurn Castle.
Lent by Sir Daniel Macnee, P.R.S.A.
148 Smailholm Tower.
Lent by Jas. Reid, Esq., Edinburgh.
257 Cadzow Forest.
Lent by James Cowan, Esq., M.P.
292 In the Highlands.
Lent by James Young, Esq., Kellie.
398 Moorland Scene.
Lent by John Ritchie Findlay, Esq.

McDONALD, John Blake — Painter

Born 1829. Died 1901.

Associate 1862. Academician 1877.

15 *Argyle Square, Edinburgh.*
1857 332 Hugh Miller, from Tunny's Photograph.
478 Portrait of a Lady.
6 *Roxburgh Street, Edinburgh.*
1858 92 Sketch.
116 Oyster Woman.
372 Sunset.
1859 99 The late Rev. John Brown, D.D.
Lent by John Brown, Esq., M.D.
372 Rossyth Castle, Fifeshire.
508 Going to School.
533 Old Woman Knitting.
2 *Roxburgh Street, Edinburgh.*
1860 77 In Time of War.
574 The Young Artist.
836 Early Sorrow.
6 *Great Stuart Street, Edinburgh.*
1861 219 A Decent Auld Wife.
314 Accidents will happen.
439 'Wha could blame her heart's complaining?'
1862 74 Cottage Interior.
172 Dugald Dalgetty's Interview with Montrose.
583 Little Flora.
613 The Water Cart.
1863 10 The Old Arm-Chair.

McDonald, John Blake—*continued*

215 The late J. Pillans, Esq.
236 The Sentinel.
398 'The Girl I left behind me.'
485 In the Highlands.
553 Prince Charlie leaving Scotland. (Dundee Art Gallery. Presented by H. W. Smith, 1913.)
576 Colonel Pillans.
601 'I'll clout my Jonny's grey breeks.'
1863 42 In Time of War.
Lent by A. Burns Shand, Esq
199 The Young Artist.
Lent by J. T. Gibson-Craig, Esq.
1864 25 In the Forest of Ardmore.
223 The Hill Road.
384 The Arrest of a Rebel after Culloden.
442 The Dhulochan.
1865 686 An Episode in the Time of the Test Act.
1866 299 Portrait of a Lady.
508 The late David Maclagan, M.D.
640 Out in the '45.
688 The Bridge of Jena, with Goethe's House.
1867 272 View on Dee-side.
356 Rob Roy.
Lent by Robert Hyde Greig, Esq., Norecliff.
443 The Spinning-Wheel.
1868 340 The Alarm.
483 A German Village.
814 Lucy's Flittin'.
Lent by J. C. Bell, Esq.
1869 633 King James and the Witches.
1870 186 Country Road Scene: Devonshire.
197 A Birch Wood.
370 A Lift by the Way.
408 Prince Charlie's Parliament.
537 The Poacher.
730 By the Ingle.
836 The Moss on the Moor.
1871 48 Van Tromp's Duel. (*Vide* **1880,** No. 79.)
1872 78 The Deerstalker.
206 The Roadside.
221 Early Morning in the Highlands.
341 A Hillside.
401 In Glenfinlas.
444 Duncraggan Huts.
1873 101 'At her old house, her dress, her air the same.'
112 'Here he delights the weekly news to con.'
Lent by Robert Horn, Esq.
184 Country Road, Dumfriesshire.
610 'Through the Drift.'
Lent by J. Young Guthrie, Esq., Edinburgh.
924 Duncraggan's Huts, 'Brig o' Turk.'
Lent by J. Young Guthrie, Esq., Edinburgh.
1013 The Brecken Sledge, Balquhidder.
1040 In Monzie, Perthshire.
1874 12 Strathyre.
31 Landscape, with Figures.
190 The Hill Road.
809 Loch Ard.
817 The Cottage on the Moor.
1002 In Glenfinlas.
1023 Loch Achray.
1 *Alva Street, Edinburgh.*
1875 713 In the Public Gardens, Venice.
768 St. Mark's, Venice: Interior.
788 Under the Archway, Venice.
Lent by J. Glas Sandeman, Esq., Glasgow.
794 Street Scene: Venice.
799 Fishing Boats: Venice in the distance.
Lent by Thomas Chapman, Jun., Edinburgh.
860 The Font, St. Mark's, Venice.
920 Interior of Courtyard, Venice.
978 The Gallery, St. Mark's, Venice.
1006 In the Cloisters of an Old Convent, Venice.
1876 146 On the Garry.
816 Cloisters of an Old Convent in Venice.
982 In Forfarshire.
1877 20 Glencoe, 1692. (Diploma Work. R.S.A. Collection.)
69 Interior of a Church, Venice.
86 On the Garry, above Struan.
268 Strathmore, from the Valley of the Kerlet.
Lent by Jas. Paterson, Esq., Kinnettles.
770 'Still are her habits of the ancient kind.'
Lent by J. Young Guthrie, Esq.

1878 230 In Hiding.
Lent by D. R. Clark, Esq.
784 On the Errachy.
793 The Falls of the Garry.
Lent by D. Milne, Esq., S.S.C.
803 Tummell Falls.
878 Near Struan.
902 Farmhouse on the Garry.

10 *Forth Street, Edinburgh.*

1879 832 Old Mill on the Eddlestone.
878 Eddlestone Valley.
896 On the Eddlestone.
918 Old Bridge at Struan.
1019 Vale of Athole.
1880 428 On the Erochil.
Lent by W. Duncan, Esq., Edinburgh.
1880 9 The Arrest.
Lent by J. M'Kelvie, Esq., Edinburgh.
79 Van Tromp. (*Vide* 1871, No. 48.) (Hospitalfield Trust, Arbroath. *Vide* p. 113.)
Lent by Patrick Allan Fraser, H.R.S.A.
86 Boy Reading.
Lent by Mr. T. Chapman, Jun.
289 'We kenned his Hiding i' the Glen.'
Lent by G. B. Simpson, Esq., Broughty Ferry.
315 Out in the '45.
Lent by G. B. Simpson, Esq.
336 On the Garry, above Struan.
Lent by John M'Laren, Esq., Lord-Advocate.
468 Interior of St. Mark's, Venice.
Lent by Thomas Chapman, Esq.
1881 325 The Old Bridge.
1882 368 Harvest in the Highlands.
814 On the Teith.
903 Coilantogle Ford.
942 On the Coast of Fife.
978 On the Teith.
980 Newark Castle, Fife.
1042 Near St. Monance.
1883 894 Cottage near Berwick.
914 Burnmouth.
935 Fishermen's Houses near Burnmouth.
954 Coldingham.
975 Burnmouth.
983 On the East Coast.
1038 A Lone Shore.

4 *Upper Gray Street, Edinburgh.*

1884 263 The Bridge of Feugh.
338 The Meeting of Flora M'Donald and Prince Charlie.
903 On the Coast near Elie.
950 A Highland Loch.
1012 Cottages at Burnmouth.
1031 St. Monance.
1100 Fisherman's Hut, Burnmouth.
1885 154 Old Town, Stonehaven.
330 Highland Cattle, Rannoch Moor.
936 On Ben Ledi.
974 Interior of Highland Cottage.
1006 Highland Burn.
1068 On the Garry.
1885 201 Old Convent, Venice.
212 In Venice.
256 A Street in Venice.
682 'The Sere and Yellow Leaf.'
699 On the Eddleston.
725 Near Elie.
1886 964 On the Ogle Burn, Glenogle.
1053 Hay-making: Lochearnside.
1076 Lochearnhead: Haymaking.
1887 204 Glen Sannox, Arran.
1887 469 In Normandy.
Lent by Wm. McTaggart, Esq., R.S.A.

7 *Upper Gray Street, Edinburgh.*

1888 263 Cottages on Loch Alsh.
Lent by William Wood, Esq.

6 *St. Peter's Place, Edinburgh.*

1889 168 Glencoe.
Lent by Wm. Pyper, Esq., Aberdeen.
1890 220 A Highland Shepherd Boy.
Lent by Jas. Cantley, Esq., Edinburgh.
1894 458 A Highland River.
483 In Glen Etive, near Taynuilt.

4 *St. Peter's Place, Viewforth.*

1896 524 Near Bridge of Dulnan.
537 Old Bridge, Struan.
573 Highland Croft.
586 On the Garry.
610 Old Bridge, Struan.
1898 678 The Old Bridge.
1900 120 St. Monance.
1901 679 Loch Lomond.
734 A Lowland Burn.
1902 31 Prince Charlie's Parliament.
Lent by James M'Kelvie, Esq.

McDonald, John Blake—*continued*

314 Venice.
Lent by Mrs. W. E. Lockhart, London.
490 The Alarm.
Lent by Geo. Methven, Esq., Portobello.
591 Venice.
Lent by G. Straton Ferrier, Esq.

MACDONALD, Lawrence Sculptor

Born 1799. Died 1878.

Academician 1829-58. Hon. Member 1858.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

12 *Pitt Street, Edinburgh.*
1827 260 Statue of a Child, in Marble. Executed in Rome.
261 Bust of Miss Graham, in Marble.
263 Bust of J. Gillespie Graham, Esq.
264 A Girl dispatching a Carrier Dove with a Love Letter. Executed in Rome.
265 Bust of Sir Evan Murray Macgregor.
270 Bust of Charles Stirling, Esq., in Marble.
271 Bust of General Alexander Murray Macgregor.
273 A Boy singing. Executed in Rome.
275 Bust of J. Graham Stirling, Esq., Airth.
276 Bust of the Duke of Athol, in Marble.
1828 274 Bust of Miss Eliza Paton.
275 Posthumous Bust, in Marble, of a Lady.
276 Bust, in Marble, of Alexander Macleod, Esq., Muiravonside.
277 Bust of Mr. Balfour, of Fernie.
278 Bust, in Marble, of a Gentleman.
279 Bust, in Marble, of Mrs. Smyth.
280 Bust of Miss Stephens.
1829 269 Marble Bust of Lady.
270 Marble Bust of James L'Amy, Esq.
271 Marble Bust of Mr. Balfour, of Fernie.
272 Marble Bust of Forrest Alexander, Esq.
273 Marble Bust of Lady.
275 Statue of a Child. To be executed in Marble.
282 Marble Bust of Lady.
286 Marble Bust of Child.

SCOTTISH ACADEMY.

1832 323 Bust, in Marble, of John Gladstone, Esq.
325 Bust of Mrs. Brougham. From the Original Marble in the possession of the Lord Chancellor.
326 Bust, in Marble, of the Earl of Errol.
327 Bust of John G. Lockhart, Esq. To be cast in Bronze.
328 A Head from a Statue.
329 Statue, in Bronze, of Penelope.
330 Statue, in Bronze, of a Nereide or Sea Nymph.

Rome.
1837 360 Psyche : a Bust in Marble.
Lent by George Dundas, Esq.

ROYAL SCOTTISH ACADEMY.

1841 553 Colonel H. Blair, of Dunsky.
1855 781 Bust, in Marble, of Sir Robert Keith Arbuthnot.
1865 885 Marble Statue of a Bacchante.
Lent by Charles Jenner, Esq.
1880 379 Marble Statue of a Bacchante.
Lent by Charles Jenner, Esq.

MACGEORGE, William Stewart Painter

Born 1861.

Associate 1898. Academician 1910.

50 *St. Leonard Street, Edinburgh.*
1881 920 Lovers' Walk.
1883 611 Loitering.
663 Portrait.

120 *King Street, Castle-Douglas.*
1885 26 Confidences.
160 A Sketch near Antwerp.
737 A Flemish Farmyard.
1886 192 Antwerp.
201 His Only Treasure.
458 A Smithy.
561 Salt and Fresh.
1887 384 A Painter's Shop.
463 In the Valley of the Dee, Kirkcudbright.
615 On the Roadside.
1887 585 St. Giles' Cathedral.

Picardy Place, Edinburgh.
1888 6 The Rev. George Brown, Castle-Douglas: Presentation Portrait.
71 A Galloway Peat-Moss.
4 *Charlotte Place, Edinburgh.*
1889 72 Bark Peeling.
350 Portrait of a Lady.
11 *Melville Place, Edinburgh.*
1890 40 John Faed, Esq., R.S.A.
101 'When the Simmer Days were fine.'
320 A Truant.
342 A Dead Cygnet.
1891 32 A Summer Idyll.
424 A Turnip Lantern.
455 'Surfaceman,' Alexander Anderson, Esq.: Presentation Portrait.
1891-2 91 Under the Greenwood.
117 Brambles.
1893 75 Hallowe'en.
315 Richard Hewit, Esq., Castle-Douglas: Presentation Portrait.
1894 20 Summer Shade.
103 On the Dee, Kirkcudbright.
144 Autumn Woods.
174 The Kite.
1895 18 The Hill above Loch Coultree.
132 Moonrise: on the Tyne.
224 Portrait.
379 A Birch Wood.
1896 267 Girl with Dove.
371 Preparing for a Cast.
430 A Border Ballad. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. L. Mackelvie Fund, 1896.)
1897 75 The Draught Net, Kirkcudbright.
233 The Evening Meal.
284 The Hedgehog.
1898 72 Young Fishers.
175 The Watergate.
1899 58 Nuts.
79 Wild Flowers.
Lent by H. E. Moss, Esq., Joppa.
274 A Border Ballad.
390 A Pic-nic.
1900 103 The Water Kelpie.
187 On Solway Shore.
349 The Toilet.
357 Autumn Leaves.
1901 145 My Lady's Train.
404 James Lawrie M'Kie Hutchison, Royal Scots Greys.
438 Andrew Baird Matthews, Esq., Newton-Stewart.
1902 265 Landscape, with Figures.
1903 284 Water Lilies.
351 A Border Ballad.
353 A Stream in Winter.
1904 263 See-Saw.
301 The Dee, Kirkcudbright.
504 The Old Crab Tree.
Lent by James Wilson, Esq., J.P.
1905 169 The Roar of the Linn.
252 The Shoulder Net, Kirkcudbright.
1906 139 The Yair Net, Kirkcudbright.
214 Sloes.
1907 149 The Woodcutter's Children.
500 Young Fishers.
509 June.
1908 184 The Turnip Lantern.
231 The Old Sloe Bushes.
251 The Linn Pool, Kirkcudbright.
1909 143 'And to him I will discover the Swan's Nest among the Reeds.'
173 The Orchard.
466 Morning Sunlight.
1910 290 Kirkcudbright. (Scottish Modern Arts Association. Bought 1910.)
434 The Story.
1911 23 Provost Wallace, Kirkcudbright: Presentation Portrait.
55 Hallowe'en. (Diploma Work. R.S.A. Collection.)
219 A Woodland Landscape.
1912 26 D. W. R. Carrick-Buchanan, Esq., Drumpellier.
124 A June Woodland.
235 'Who has not dreamed a world of bliss
On a bright summer day like this.'
Lent by John Duncan, Esq.
1913 90 The Traghetto, Venice.
232 Piazza Erbe, Verona.
1914 102 The Woods in June.
231 Colonel Dudgeon, Cargen.
252 A Burn Side.
1915 163 The Pool.
238 Early Summer, Kirkcudbright.
275 The Lake Shore, Kirkcudbright.
518 Half Tide.
1916 256 Under the Beeches.

MacGeorge, William Stewart—*continued*

274 Portrait.
360 Woodland.
412 Morning Sunlight: Kirkcudbright.

MACGILLIVRAY, James Pittendrigh
Sculptor and Painter

Born 1856.

Associate 1892. Academician 1901.

3 *Fountainbridge, Edinburgh.*
1872 646 William Greig, Esq.: Medallion Portrait.
1874 600 Viola: Life-size Bust.
3 *Spittal Street, Edinburgh.*
1875 686 A. K. Donald, Esq.: Life-size Bust.
112 *Bath Street, Glasgow.*
1887 144 A Country Smithy: Oil.
207 *West Campbell Street, Glasgow.*
1891-2 548 Reverie: Marble Statuette.
556 George Henry, Esq.: Head.
563 John Lavery, Esq.: Bronze Head.
567 A Student: Life-size Bust.
578 Portrait Medallion: Bronze. (Stuart Park, Artist.)
1893 80 The late Right Rev. Monsignor Munro: Bronze Head. (Diploma Work. R.S.A. Collection.)
251 E. A. Hornel, Esq., Artist: Bronze.
257 Portrait.
262 John Keppie, Esq., Architect: Bronze Head.
335 Sisters: Life-size Double Bust: Silvered Bronze.
1894 286 Thomas Carlyle. (Kelvingrove Art Gallery, Glasgow. Presented by subscribers, 1889. Wallace Monument, Stirling. Heroic-size Bust in Bronze. Presented by the Artist.)
Lent by the Corporation of Glasgow.
288 Rhythm: Half life-size Figure Panel in Bronze.
290 Zélie de Lussan as 'Carmen.'
Ravelston Elms, Murrayfield Road, Edinburgh.
1895 348 Joseph Crawhall, Esq.: Bronze Medallion.
1896 103 Ehrna Mycale: Plaster Bust.
206 David Masson, LL.D., H.R.S.A.: Plaster Bust.
344 Sir George Reid, P.R.S.A., LL.D.: Bronze Bust. (Aberdeen Art Gallery. Presented by the Artist, 1896. Scottish Modern Arts Association. Bought 1908. R.S.A. Collection. Presented by J. J. Burnet, 1909.)
1897 102 Medal, commemorative of the Professorship of Edward Caird, LL.D. Presented to the University of Glasgow.
361 Ottilie, Daughter of Lord M'Laren: Life-size Bronze Bust.
362 La Pensierosa: Bronze Medallion.
365 ΑΛΗΘΙΝΗ · ΤΟΥ · ΟΝΤΟΣ · ΕΠΑΝΟΔΟΣ. Bronze Bas-relief.
472 Marquis of Huntly: Plaster Bust. (Aberdeen Art Gallery. Presented by the Artist, 1898.)
1898 120 Hannah, Daughter of J. R. Findlay, Esq.: Life-size Plaster Medallion.
249 Ehrna Mycale, Daughter of the Artist: Plaster Bust, Coloured. (Aberdeen Art Gallery. In Bronze, as 'Ein Elfchen.' Bought 1913.)
386 David Masson, LL.D.: Marble Bust.
Lent by the University of Edinburgh.
397 William Dunbar: Sketch. (Scottish N.P.G. Finished Architectural Statue for exterior. J. R. Findlay Gift, 1895.)
1899 108 John Usher, Esq.: Bronze Bust. (Usher Hall, otherwise Health Institute, Edinburgh.)
241 Miss Florence Findlay: Life-size Marble Bust.
354 Decorative Mask.
1900 416 William M'Ewan, Esq., M.P.: Bronze Bust.
Lent by the University of Edinburgh.
592 Mrs. Traquair: Plaster Bust.
1901 121 Eos: Statuette.
126 Mrs. Charles J. Guthrie: Silver Medallion.
233 Gipsy Girl: Life-size Bronze Bust.
395 David Hume: Model for Architectural Statue. (Scottish N.P.G. Finished Statue, North-west Turret. J. R. Findlay Gift, 1895.)

1902 214 T. B. Sprague, Esq., LL.D. : Life-size Marble Bust.
Lent by the Faculty of Actuaries in Scotland.
773 (Catalogued in error as by Macgillivray.)
774 Livingstone Medal : Iron Model for Reverse.
779 The Livingstone Medal of the Royal Scottish Geographical Society.
780 Livingstone Medal : Iron Model for Obverse.
1903 311 Mrs. Robert Usher : Marble Bust.
395 Miss Hannah Findlay : Marble Medallion.
1905 209 Marquess of Tweeddale, K.T. : Marble Bust.
560 The late Professor Henry Drummond : Marble Medallion. (Free Church College, Glasgow. In Bronze.)
Lent by F. Barbour, Esq., Bonskeid, Pitlochry.
1907 290 Bust in Plaster.
1908 381 Very Rev. Archibald Scott, D.D. : Life-size Bronze Bust. (St. George's Church, Charlotte Square, Edinburgh.)
392* Singer of a Hymn to Dionysus : Life-size Bust.
1909 273 George Henry, Esq., R.S.A. : Bronze Head.
331 Atlanta. (Aberdeen Art Gallery. Life-size Bronze Bust. Given by family of the late George Carmichael, 1914.)
1910 260 Rev. Dr. Oswald Dykes : Bronze Bust. (In Westminster College, Cambridge.)
263 Erinna : Bronze Medallion.
1911 590 Die Loreley : Half life-size Nude.
594 Cleopatra : Life-size Bust.
1913 659 Very Rev. James Macgregor, D.D., H.R.S.A. : Posthumous Bronze Bust. (In St. Cuthbert's Parish Church, Edinburgh.)
Lent by Mrs. Macgregor, Edinburgh.
1914 69 Ehrna.
75 Rev. Dr. Mackichan : Life-size Bronze Bust. (In Free Church College, Bombay.)
76 Portrait Study : Bronze.
1915 34 Fleur-de-Lis.
53 Douglas Strachan, Esq. : Life-size Bronze Bust.
54 La Flandre, 1914 : Heroic-size Plaster Bust.
1916 85 Francesco Petrarcha : Bronze Relief. (From a drawing in Lombard's copy of the 'De Viris Illustribus,' finished five years after the poet's death, and probably the only extant portrait.)
86 The Purple Iris : Bronze Relief.
87 A Fantasy : Bronze Relief.

McGREGOR, Robert — Painter

Born 1847.

Associate 1882. Academician 1889.

4 *Gray's Place, St. Leonards.*

1873 920 Convalescent : a Sketch.
989 Going Home : a Sketch.
1874 67 Sketch at Gilmerton.
304 Old Woman Washing.
461 In a Shower.
463 A Lesson.
727 Sketch at Prestonpans.
873 Gathering Potatoes : Sketch.
894 Samson Betrayed.
1875 7 Coming from the Fields.
148 Une Rêverie.
253 Crossing the Burn.
370 Cairntowers.
514 Waiting for a Lesson.
636 Hospitality.
1876 158 'And near the sacred gate,
With longing eyes I wait,
Expectant of her.'
547 The Friends.
Lent by J. Gow, Esq., Edinburgh.
555 Three Generations. (Preston Art Gallery. Bought 1913.)
Lent by Thos. Pearson, Esq., Glasgow.
637 'When a' the lave gae to their play
Then I maun sit the lee-lang day
And jog the cradle wi' my tae.'
648 At the Well.
Lent by W. B. M'Leod, Esq., Edinburgh.
1877 127 Crab Fishers.
319 Clearing Potato-Field.

McGregor, Robert—*continued*

609 Return of the Bait-Gatherers.
646 Undergoing Repairs.

33 Dundas Street, Edinburgh.

1878 52 Birds of Passage.
350 Study near Largo.
367 Little Helps.
562 'I see you!'
1879 10 Coming through the Bent.
90 The Carrier's Cart.
585 'A Sair Fit.'
925 Blaeberry-Gatherers.
1880 27 Great Expectations.
71 The Trial Trip.
491 A Message Girl.
895 Washing.
1881 21 Waiting her Turn.
36 The Knifegrinder.
149 Faggots. (Dundee Art Gallery, 'The Faggot Gatherers.' Presented by R. B. Ritchie, 1900.)
Lent by R. B. Ritchie, Esq., Dundee.
279 Winter.
298 The Minnow-Fishers.
Lent by Robt. Christie, Esq., Edinburgh.

Canaan Lane, Edinburgh.

1882 62 The Blind Man.
107 Gathering an Audience.
245 Labourers Resting.
1883 144 A Critical Moment.
208 The Pedlar.
282 An Interesting Story.
338 A Heavy Load.
365 Evil Communications.
368 Mutually Puzzled.
428 Crossing Holy Island Sands.
1884 18 Cranberry-Gatherers.
54 The Shepherd's Cow.
59 The Cut Finger.
262 Waiting.
321 A Mother.
490 The Blind Pedlar.
1885 60 A Cold Day.
68 The Daisy Chain.
82 A Daughter of Eve.
252 The Blind Beggar.
297 (No title in Catalogue.)
937 Onion Gatherers.
1885 210 A Clementi Sonata.
301 The Pet Canary.
400 Going to Market.
421 An Interesting Little Story.
486 The Baby.
1886 35 A Joiner's Shop.
51 A Story of the Flood.
180 The Last Spoonful.
498 The Wreck.
1887 90 Landscape and Figures.
160 The Cobbler.
163 Resting.
183 The Violinist.
236 'Ta-ta!'
245 Her Little Brother.
304 Potato Gleaning.
1887 76 Cutting Grass.
211 The Surreptitious Smoke.
241 Great Sport.
255 A Life of Toil.
299 Milking-Time.
317 Under the Lilac-Tree.
400 Sketch at Aberdour.
427 A Weary Walk.
605 Sketch on the Water of Leith.
1888 145 Fishing Minnows.
172 The Brick Trap.
186 The Veterinary Surgeon.
310 Autumn.
343 The Invalid: Portrait Study.
353 The Lullaby.
382 Expectations.
1889 5 On the Hill Top.
46 The Last of the Crop.
204 Going to Work. (Diploma Work, 'Man goeth forth unto his work.' R.S.A. Collection.)
302 Feeding the Rabbits.
331 Mending the Paling.
406 A Summer Day.
668 In a Market Garden.
1890 110 For the Crimea.
149 Gathering Potatoes.
156 Preparing for a New Tenant.
177 The Invalid.
209 The Poor of the Village.
354 The Studio.
1891 48 'Kiss and be Friends.'
87 Madame de Greiner.
94 'For naething pleases him sae muckle As customer o' tender age.'
189 A Problem.

296 'Till eve again recalls them loaded home.'
359 An Idyll.
1891-2 213 A Study.
227 Landscape: Evening.
271 Ploughing.
317 Little Labourers.
336 Potato-Pickers.
390 Planting Lilies.
457 Digging Potatoes.
36 *Hanover Street, Edinburgh.*
1893 88 Shrimpers.
126 An Uninvited Guest.
332 Gathering Pea Straw.
333 Plucking Fowls.
1894 206 Cutting his Hair.
258 The Goatherd.
274 The Beadle.
296 The Little Water-Carrier.
311 Returning from the Market. (Mackelvie Art Gallery Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1894.)
1895 55 Awake.
86 Washing Day.
293 The Gunner's Version of it.
307 Mussel-Gatherers on the Seine.
409 Shrimping on the Seine.
1896 130 Floating.
241 Oyster Fishers: Early Morning.
309 Georgette et sa Mère.
313 Fuel-Gatherers.
318 L'Ile Tudy, Finistère.
1897 229 Le Vannage, Brittany.
239 The Trial Trip.
Lent by James Wilson, Esq.
292 Spearing Flounders.
301 Fast Asleep.
342 Sand Boats: L'Ile Tudy.
1898 145 On the Beach at Villerville.
221 Dredgers, Normandy.
273 Early Morning: L'Ile Tudy.
352 Waiting for Mussels.
525 A Mussel-Gatherer.
1899 53 The Coming Man.
151 On the Beach at Villerville.
199 Rekindling the Fire.
278 Evening.
1900 38 Net-Making.
175 Gathering Peas.
184 Digging Potatoes.
205 Seine: Fishing.
294 After the Day's Work.
1901 20 Coming from the Fields.
216 Toilers of the Sea.
263 A Breton Fisher-Girl.
272 Winter Ploughing.
1902 177 Workers with the Tides.
246 Fisherwomen.
267 Feeding Young Pigs.
62 *Hanover Street, Edinburgh.*
1903 153 Les Moulières, Villerville. (Aberdeen Art Gallery. Presented by Sir James Murray, 1910.)
225 Bait Gatherers.
239 Fisher Children.
1904 153 Noonday Rest.
331 Going for Driftwood.
536 At Low Tide.
1905 145 Children of the Beach. (Carnegie Trust, Dunfermline. Bought, 1909.)
303 The Widow.
1906 203 A Rest on the Sand.
261 The Broken Basket.
407 Waiting for the Boat.
1907 159 Ile Tudy Fishers.
226 Evening: Calvados.
512 On the Dunes.
1908 226 A Splinter.
246 Waiting for Low Tide.
1909 218 Going over to the Island.
303 Fishing Lobster-Bait.
1910 165 A Milkmaid.
219 A Potato Digger.
1911 105 The Incoming Tide.
185 Corrivalship.
231 Single Blessedness.
1912 190 Peace and War.
276 Bramble Gatherers.
311 Mother and Child.
1913 6 The End of a Long Day.
279 On the Beach at Villerville.
1914 192 On the Beach at Villerville.
256 At the Washing Place.
396 Sketch in Norfolk.
1915 176 Fugitives.
244 A la Fontaine.
1916 198 Twilight.
206 A War Baby.
332 Three Little Fishers.

MACGREGOR, W. Y. **Painter**

Born 1855.

Associate 1898.

3 *Park Street West, Glasgow.*
1875 254 On the Beach.
1877 348 A Gravel Pit, Braemar.
1878 598 On the Links, St. Andrews.
692 The Harbour of St. Andrews.
1879 184 An Old Court, St. Andrews.
1880 17 Crawton.

134 *Bath Street, Glasgow.*
1882 59 A Carpenter's Shop.
420 A Carrick Pastoral.
570 A Court at Nairn.
1883 531 Stonehaven.

Albyn Lodge, Bridge of Allan.
1893 112 Uam Var.
1896 143 Street in Bloemfontein.
1897 78 Street in Fontarabia.
222 The Quarry. (Neue Pinakothek, Munich. Bought 1898.)
1898 85 A Winter Landscape.
268 A Regatta Evening.
1899 385 An Upland Landscape.
1900 317 The City Walls.
542 A Yorkshire City: Chalk Drawing.
1901 302 A Sussex Chalk-Pit.
1902 202 Medway Barges.
720 Lewes, Sussex.
1903 149 Durham: Evening. (Kelvingrove Art Gallery, Glasgow. Presented by an Anonymous Donor, 1904.)
1904 127 Harlech Castle, North Wales.
257 Old Houses, Durham.
1905 356 The Cathedral. (Albright Art Gallery, Buffalo. Bought 1905.)
1906 152 The Wye at Chepstow.
1907 8 A Citadel in the Ardennes.
340 La Place, Dinant sur Meuse.
1908 152 Winter Landscape.
225 Hôtel de Ville, Dinant sur Meuse.
282 Rue de l'Epicerie, Rouen.
1910 171 Burning Weeds, Rosetta.
202 Richmond, Yorkshire.
1912 15 La Porte Gayole, Boulogne.
355 Sketch at Boulogne.
592 Richmond, Yorkshire.
1914 146 Harvest.
208 Street in Fuentarabia, Spain. (Contemporary Art Society. Bought 1914.)

McIAN, Mrs. Fanny **Painter**

Born 1814. Died 1897.

Hon. Member 1854.

London.
1840 305 The Escape of Alister Macdonald, with his Wife and Child, after the Massacre of Glencoe.
1844 301 A Finished Sketch of the Death of a Cateran. (Catalogued under R. R. McIan, but 'Mrs.' added in MS.)
1849 49 The Little Sick Scholar.

36 *Charlotte Street, Portland Place, London.*
1852 342 Liberty and Captivity.

London, and 26 Royal Crescent, Edinburgh.
1853 327 Highland Emigration, 1852.

McIAN, Robert Ranald (or Ronald) **Painter**

Born 1803. Died 1856.

Associate 1852

Theatre Royal, Covent Garden, London.
1840 90 King Mark of Cornwall and his Retinue discover Queen Ysolt and Sir Tristrem in the Cave.
312 The Rescue of Kinmont Willie from Carlisle Castle, 1596.
1843 88 A Highland Whisky Still.
397 Covenanter's Wedding.

9 *Great Coram Street, Russell Square, London.*
1844 270 Sketch from the 'Highland Feud.'
301 A Finished Sketch of the Death of a Cateran. (Catalogued under R. R. McIan, but 'Mrs.' added in MS.)
1849 239 A Highland Funeral in the Braes of Lochaber.
421 A Highland Whisky-Still in Glen-Nevis.

Fort-William, Inverness-shire, and 36 Charlotte Street, Portland Place, London.
1850 9 Highland Girls winnowing Corn.
1851 84 Highland Women grinding Corn.

126 The Highland Coronach.
1852 229 Highland School Children.
267 Gilli Challum.
645 Culloden.
26 *Royal Crescent, Edinburgh, and* 36 *Charlotte Street, Portland Place, London.*
1853 66 Lord Soulis.
448 The Fiery Cross.
16 *Picardy Place, Edinburgh.*
1854 29 The Jacobite Hiding-Place at Keppoch Brae, Lochaber.
392 An Incident in the Revolutionary War of America.
36 *Charlotte Street, Portland Place, London.*
1855 50 Portraits: 79th or Cameron Highlanders. Painted for late Col. Maule.
Lent by the Lord Panmure.
184 Highlanders secreting Arms: Scene on the Spean-Brae, Lochaber.
337 'A Guard of Honour,' 79th or Cameron Highlanders: Portraits. Painted for the late Colonel Maule.
Lent by the Lord Panmure.
347 'Heavy Marching Order,' 79th or Cameron Highlanders: Portraits. Painted for the late Colonel Maule.
Lent by the Lord Panmure.
1863 258 Study of Rocks in Badenoch.
Lent by W. B. Johnstone, Esq.
372 The Highland Sword Dance.

McKAY, William Darling — Painter

Born 1844.

Associate 1877. Academician 1883.

Librarian 1896-1907.

Secretary 1907-

56 *Lothian Street, Edinburgh.*
1864 293 In the Orchard, Hereford.
631 The Broken Sprig.
1865 325 The Problem.
784 Where the Gleaners Rest.
Gifford, East Lothian.
1866 273 Old Castle, Yester.
612 In Yester Park.
815 Study of Old Wainhouse, Herefordshire.
1867 467 November Landscape.
1868 353 Sketch near Haddington.
531 Haddington Old Church: 'The Lamp of Lothian.'
Lent by John S. Dods, Esq., Manchester.
1869 88 Old Yew-Trees in Shobdon Park, Herefordshire.
313 Yester Avenue: Autumn.
432 In Shobdon Park.
615 View near Long Yester: Autumn Afternoon.
1870 309 Gathering Hawthorn Blossom.
360 Harvest.
Lent by P. B. Swinton, Esq.
513 Near Salton, East Lothian.
517 On Gifford Water.
614 The Burnside: Summer.
1871 70 Cottars digging Potatoes.
190 Gumping Trout on Gifford Water.
681 The Evening Meal.
St. Ann's Place, Haddington.
1872 52 Spring.
Lent by John F. White, Esq., Aberdeen.
416 Summer.
16 *Picardy Place, Edinburgh.*
1873 54 On the Tyne, near Haddington.
Lent by Charles Lodder, Esq.
117 Study of Girl and Dog.
239 Sketch: Westfield, Haddingtonshire.
477 Sketch from Nature.
502 Spring Twilight on the Tyne, Haddington.
537 Sketch near Westfield, Haddingtonshire.
1874 7 Windmill near Dort, Holland.
65 On the Tyne, Westfield, East Lothian.
Lent by A. M. Bell, Esq., Liverpool.
93 Near Haddington: Potato Field, with Figures in the foreground.
208 Summer Afternoon on the Tyne, East Lothian.
Lent by a Gentleman.
425 Gravel-sifting: on the Tyne.
Lent by J. Auldjo Jamieson, Esq., Edinburgh.
456 Sketch of part of the Town of Dort.
1875 175 Sketch: Summer Afternoon.
Lent by G. Paul Chalmers, Esq., R.S.A
176 A Barnyard, East Lothian.
278 Twilight: Early Summer.
600 Spring: Landscape, with Figures.

McKay, William Darling—*continued*

20 *Picardy Place, Edinburgh.*

1876 53 Sketch near Dieppe.
Lent by Edward Martin, Esq., Glasgow.

438 Pool on the Tyne, with Boys Bathing.
Lent by Capt. Lodder, R.N., Edinburgh.

1877 99 Winter Fare.

209 On the East Lothian Coast: Summer Afternoon.

236 Stonebreakers, East Lothian.
Lent by Donald Macdonald, Esq., Greenock.

343 Sheep Wintering, East Lothian: The Afternoon Meal.
Lent by Joseph Agnew, Esq., Glasgow.

586 A Hill Burn, Peebleshire.
Lent by Douglas Murray, Esq., Longyester.

1878 222 An October Morning.
Lent by Donald Macdonald, Esq.

271 Sketch near Barry, Forfarshire.
Lent by Captain C. Lodder, R.N.

400 Field Working in Spring: at the Potato Pits.
Lent by Edward Martin, Esq.

708 Seedtime.
Lent by David Croall, Esq., Southfield.

1879 15 Sidegate Street, Haddington.
Lent by Leonard Gow, Esq., Glasgow.

267 The Village Cross: Summer Evening.

439 On the Tyne, near Ormiston: Children Gathering Wild Flowers.
Lent by J. C. Bell, Esq.

475 Summer Afternoon in the Village of Ormiston.

1880 25 Summer Evening on Ericstane Brae.
Lent by T. Welsh, Esq., Earlshaugh.

272 On the Annan, near Moffat.

288 Hay-time in Upper Annandale.

519 Study from Nature, Dumfriesshire.
Lent by J. H. Lorimer, Esq.

1880 46 Winter Fare.
Lent by George Hart, Esq.

65 Boys guddling Trout.
Lent by Hugh Steven, Esq.

1 *Warrender Park Crescent, Edinburgh.*

1881 85 Nungate Ford, Haddington.
Lent by James S. Smiles, Esq., Trinity.

194 October.
Lent by Henry Simson, Esq., Helensburgh.

231 On Cramalt Burn.

1882 22 Sheepshearing.

82 Turnip-Shawing: Winter Morning.
Lent by Jas. Wilson, Esq., Edinburgh.

167 An Errand Girl.
Lent by John Harrison, Esq., Edinburgh.

251 Spring Twilight.

283 A Scottish Pastoral.

294 At Play in the Hayfield.

369 A Border Village.

1883 60 Turnip-Singlers: a Hard Task-master. (Diploma Work. R.S.A. Collection.)

63 Summer on the Ail Water.

220 Village Gossip.

233 Summer in Lils'lie Moss: Haymakers Resting.

289 Early Winter.

513 In the Haining: Autumn.

1884 176 The Indian Summer: a Sketch.

213 Day Dreams.

326 A Spring Day: Ancrum Common.

406 'And Milk-white is the Slae.'

418 'When the Thorn is White with Blossom.'

1885 50 The Village Belle.

368 The Voice of Spring.

463 The Village Cowhorn.

540 Summer on Teviot Side.

596 At Ashieburn, Roxburghshire.

1885 870 Leaves from an Old Sketch Book: 1, Girl; 2, Girl; 3, The Village Tailor; 4, Portrait of Lady.

885 Leaves from an Old Sketch Book: Four Portrait Sketches.

1886 145 A June Day.

277 Summer Twilight.

363 Pool on the Ail Water.

452 The Noonday Rest.

1887 171 A Cast in the Gloamin'.

289 Summer.
Lent by Wm. Thorburn, Esq., Peebles.

318 A Trout Stream.

339 Autumn at Ashestiel.
Lent by Jas. Dickson, Esq., Galashiels.

396 The Drove Road.
Lent by Adam L. Cochrane, Esq., Galashiels.

1888 111 The Noonday Rest.
159 An October Afternoon.
271 Summer at the Mill.
322 On the Peel Burn.
Lent by T. J. S. Roberts, Esq., Selkirk.
384 His Afternoon Tea.

1889 135 Springtime.
253 A Border Village.
315 November. (Public Art Gallery, Dunedin, New Zealand. Bought 1890.)
528 A Cottage Garden.

1890 169 At the Harrows.
192 Gullane Links.
Lent by John Harrison, Esq.
240 The Nungate, Haddington.
Lent by John Kermack, Esq., Edinburgh.
398 A Spring Afternoon: Wrack Burning.

1891 172 A Harvest Twilight.
Lent by Robert Naismith, Esq.
203 Luffness Links.
271 Sketch: The Sandy Lane, Gullane.
Lent by John Harrison, Esq.

1891-2 55 An October Morning.
261 A Cumbrian Hayfield: Showery Weather.
330 A November Day.
Lent by John Kirkhope, Esq.
335 Winter Fare.
Lent by James D. Lawrie, Esq.
389 The Edge of the Wood.
Lent by James Dickson, Esq.

1893 19 A Passing Cloud.
227 A Summer Afternoon: Solway Sands.
248 November Sunshine.
327 On Saltah Moss: Storm Clearing Off.

1894 19 Hay-time in Cumberland.
211 A Summer Wind.
Lent by James Wilson, Esq., Edinburgh.
255 The River Mouth: October Afternoon.
298 Midsummer.
338 Cattle Feeding: Early Winter.
Lent by Dr. Mackay, Lochrin.

1895 85 In the North Riding.
237 A Winter Day. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1895.)
257 In the Hayfield.
321 Spring Ploughing in Galloway.

1896 120 An Orcadian Garden.
221 The Woodland Well.
317 An Autumn Pastoral.
370 Waiting.

1897 300 On Corstorphine Hill.
Lent by Chas. M. Douglas, Esq.
378 The Golfer's Bridge, Luffness.
Lent by R. W. Wallace, Esq., Edinburgh.
443 The Afternoon Rest.

1898 290 Alloa, from the South.
Lent by the Right Hon. Mitchell Thomson, Lord Provost of Edinburgh.
318 The Lea-Rig.
Lent by H. E. Moss, Esq., Ormelie.
333 On the Links: October Morning.
Lent by Mrs. Tod, Clerwood.

1899 27 Summer in Strathspey.
Lent by Mrs. Dowell.
122 An Autumn Pastoral.
184 Stacking Hay.
265 In the Meadow.

1900 259 Gifford, from the Haddington Road.
Lent by William Cree, Esq.
289 Solway Sands: Returning from the Raid.
Lent by R. D. Graham, Esq.
322 The Wayside Pool.
483 Winter Ploughing.

1901 55 Aberlady Sands: October Afternoon.
129 Sunshine and Shower: Aberlady Bay.
Lent by W. Christie, Esq., Edinburgh.
138 The Nungate Bridge, Haddington.
353 On Gifford Water.
Lent by T. Kerr, Esq., W.S., Edinburgh.

1902 52 Morning Sunshine: Saltcoats, Gullane.
117 The Beech Bank, Yester: a Breath of Spring.
368 On Luffness Links: a North-west Breeze.
486 Autumn Morning at Kilspindie: The Drive Off.

1903 226 Sketch in the Carse of Stirling.
298 An Autumn Afternoon: Gullane Point.
348 Sundown: Aberlady Sands.

1904 149 The Drinking Pool.

McKay, William Darling—*continued*

187 Autumn on the Tyne.
531 Beal Sands, Holy Island.
1905 291 The Meadow Path.
296 Harvest in Holy Island.
307 Sunday on the Moors.
1906 143 A Mill on the Eden.
358 Sketches in Bruges, Malines, and Brunswick.
1907 148 On the Teith, below Coilantogle.
232 An East Lothian Hayfield.
314 The Haugh, Haddington: Afternoon Shadows.
1908 151 'November's Leaf is Red and Sere.'
247 A Tidal Stream: The Carse of Gowrie.
255 Early Frost in the Highlands.
1909 168 Early Summer: Loch Achray.
253 Findhorn.
Lent by Miss M'Nab, Edinburgh.
1910 206 The Miller's Pool: An Evening Cast.
218 A November Morning: East Lothian.
1911 88 The Flocks in Winter: The Evening Meal.
120 October Sunshine in the Highlands.
210 A Spring Day: East Lothian.
486 Portrait of the Artist's Mother.
1912 180 By the Mill Lade.
184 November.
272 Aberlady Sands.
523 St. Giles', Edinburgh.
1913 52 Summer at Kilspindie. (Scottish Modern Arts Association. Presented by Members of R.S.A., 1913.)
155 Autumn at the Ford, Ballochmyle.
266 Breaking the Stubble: East Lothian.
1914 191 Shower and Shine: Strath-tummel.
303 Along the Sands.
391 A Village Garden.
1915 120 In from the Hill.
296 A Hebridean Home.
608 Continental Sketches.
612 Edinburgh Sketches.
1916 216 June in the Highlands.
316 Changing Pastures.
Lent by J. Thorburn, Esq.
334 On the Fringe of the Moors, Arran.
687 October Feeding: Study for a Picture.
Lent by R. Duddingstone Herdman, Esq., A.R.S.A.

MACKENZIE, Alex. Marshall
Architect

Born 1848.
Associate 1893.

10 *Forres Street, Edinburgh.*
1870 Old House in the Gallowgate, Aberdeen.
86 Sketch at Castle Urquhart.
139 Druid Stones, Glenlivat.
275 King's College Chapel, Aberdeen.
255 *Union Street, Aberdeen.*
1894 389 Tower of Marischal College, Aberdeen University.
39 *Queen's Road, Aberdeen.*
1895 499 Elgin Town Hall.
1896 509 Memorial Cross.
61 *Queen's Road, Aberdeen.*
1898 572 Parish Council Offices, Aberdeen.
343 *Union Street, Aberdeen.*
1900 508 Additions to Fyvie Castle.
524 Kildrummy.
55 *Queen's Road, Aberdeen.*
1902 557 Kingseat Asylum, Aberdeen.
660 New Greyfriars' Church, Aberdeen.
28 *Albyn Place, Aberdeen.*
1904 426 New Buildings, Marischal College.
343 *Union Street, Aberdeen.*
1906 327 New House, Macduff.
336 Sculpture Court, Art Gallery, Aberdeen.
342 New Buildings, Marischal College, University of Aberdeen.
1907 404 Waldorf Hotel, London.
1911 414 University of Aberdeen: Proposed New Buildings at King's College.
418 Ditto.
1914 570 The Lowson Memorial Church, Forfar: Exterior.
572 Ditto.
580 Ditto: Interior.
1915 589 Ditto.

MACKENZIE, David Maitland
Painter

Foundation Associate 1826.
Academician 1829 (Hope and Cockburn Award).
Forfeited membership in 1832.

Christian names uncertain. On early membership lists name appears as D. and D. W. Mackenzie. Generally exhibited as D. Mackenzie.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1826 89 A Landscape.
1830 63 Castle Ellan.
70 The Trossachs.
109 Landscape.

SCOTTISH ACADEMY.

21 *Salisbury Street, Edinburgh.*
1827 8 Roslin Castle.
15 View on the Esk.
41 Borthwick Castle.
43 Landscape : Composition.
45 Crichton Castle.
125 Landscape : Composition.
130 View on the Clyde.
132 Arcadian Scene.
188 Craignethan Castle.
211 Roslin Glen.
226 Landscape : Composition.
249 Crichton Castle.

6 *North Richmond Street, Edinburgh.*
1828 36 View on the Water of Leith.
107 View of Airthrie House.
233 Landscape.
235* Landscape : Composition. (Catalogued as by D. W. Mackenzie.)
248 Crichton Castle.
1829 330 Edinburgh, from the North-west.
336 A Mezzotinto of Edinburgh, from the North-west.
343 Stonebyres Linn.

11 *Melville Place, Edinburgh.*
1830 9 Landscape : Composition.
31 Scene at Aberdour.
96 Diana.
135 Landscape : Composition.
211 The Beauties of Aberdour : Morning.
278 Mid-day.
279 Evening.

It is doubtful which, if any, of the following are by the ex-member. They are variously catalogued as by D., D. M., D. W., Daniel and Donald Mackenzie.

8 *Great Stuart Street, Edinburgh.*
1835 15 Lochlomond : Sunset.
46 Craignethan Castle, Lanarkshire.
Lent by J. Hamilton, Esq.
49 Doune Castle, Perthshire.
Lent by J. Hamilton, Esq
132 Loch Katrine : Sunset.
185 Fishing Boats leaving Loch-Long for the Herring Fishing on Loch-Fyne.
247 Landscape : Composition.
1836 43 Scene at Braid Burn.
141 Water Mill.
175 Scene on the Carron Water : Evening.
188 Going to Morning Sacrifice.
1837 254 Clytie.
1838 285 View on the Thames, from Southwark Bridge, London.

ROYAL SCOTTISH ACADEMY.

1839 250 The Hero's Targe, a Rock in Glenfinglass.

58 *North Hanover Street, Glasgow.*
1841 40 Head of Loch Tay.
70 Strathmore.
420 Garth and Comrie Castles.

4 *West Adam Street, Edinburgh.*
1845 224 Roslin Castle.
Lent by a Gentleman.
1846 241 In the Neighbourhood of Perth.
1847 214 Dutch Boats off the Orkney Islands.
1848 120 On the Coast of Cornwall.
1849 409 Fishing Boats off St. Abb's Head : Sunrise.

Goshen, Morningside, Edinburgh.
1850 306 Frosty Morning : View near Stirling.
420 The Fern Islands.
1851 403 Dutch Boat off Yarmouth.

4 *Killermont Street, Glasgow.*
1854 293 View from the Westend Park, Glasgow : Autumn, Evening.
449 Ben-brakie, Perthshire.
Lent by A. L. Dowie, Esq.
1857 351 Johnnie Armstrong's Border Tower.
1863 357 Edinburgh, from the West.
Lent by John Lessels, Esq.

2 *Portland Place, Edinburgh.*
1871 36 View on the Earn.
321 Banks of Lochlomond.
1872 84 View on the Tweed.
1873 202 Loch Scene.
1874 651 Coast Scene.

MACKENZIE, Samuel **Painter**

Born 1785. Died 1847.

Academician 1829 (Hope and Cockburn Award).

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

Leith Walk, Edinburgh.
1811 67 Portrait of Gentleman.
Shakespeare Square, Edinburgh.
1812 134 Portrait of Gentleman.

EDINBURGH EXHIBITION SOCIETY.

34 *Princes Street, Edinburgh.*
1814 21 Portrait of Gentleman.
68 Portrait of Gentleman.
101 Portrait of Gentleman.
1815 108 Portrait of Gentleman.
148 Portrait of Lady.
165 Portrait of Gentleman.
3 *Catherine Street, Edinburgh.*
1816 44 Portrait of Gentleman.
86 Portrait of Lady.
93 Portrait of Gentleman.
96 Portrait of Lady
117 Portrait of Gentleman.
136 Portrait of Gentleman.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

21 *Castle Street, Edinburgh.*
1821 129 Portrait of Military Gentleman.
137 The Duchess of Roxburghe and the Marquis of Bowmont: Unfinished, whole-length.
144 The Duke of Roxburghe: Whole-length.
189 Portrait of Young Gentleman and Pony.
19 *Castle Street, Edinburgh.*
1825 3 Portrait of Gentleman.
154 Portrait of Gentleman.
1826 6 Portrait of Gentleman.
124 Portrait of Gentleman.
1827 5 Portrait of Gentleman.
41 Portrait of Gentleman.
46 Portrait of Lady.
65 Portrait of an Officer.
75 Portrait of Gentleman.
78 Sir Charles Ross, with his Dog Sweeper.
102 Sir Hugh Innes.
145 Portrait of Gentleman.
1828 87 Sir James Mackenzie, Bart., of Skatwell, M.P., in Costume of Lord-Lieutenant of Ross-shire.
174 Portrait of Gentleman.
190 Mrs. Lindsay, of Lochelsh.
Lent by Sir Hugh Innes, Bart., M.P.
206 Miss Lindsay, of Lochelsh.
Lent by Sir Hugh Innes, Bart., M.P.
1829 180 Portrait of Lady.
193 Portrait of Lady.
196 Mrs. Burns, Widow of the Poet, and Sarah, Daughter of Captain James Glencairn Burns.

SCOTTISH ACADEMY.

19 *Castle Street, Edinburgh.*
1827 247 Portrait of Lady.
265 Portrait of Gentleman.
1828 64 Portrait of Lady.
1829 175 Portrait of Gentleman.
24 *Nelson Street, Edinburgh.*
1830 146 Portrait of Lady.
246 James S. Buckingham, Esq.
292 Rev. Mr. Buchanan, North Leith.
India Street, Edinburgh.
1831 50 Portrait of Lady.
61 Portrait of Gentleman.
164 Portrait of Gentleman.
197 Portrait of Lady.
207 Portrait of Gentleman.
223 Portrait of Gentleman.
1832 17 His Grace the Duke of Roxburgh.
7 *Mackenzie Place, Stockbridge.*
1833 103 Portrait of Gentleman.
1834 89 Portrait of Gentleman.
149 Portrait of Field Officer.
204 Portrait of Young Lady.
216 Portrait of Gentleman.
32 *Broughton Place, Edinburgh.*
1835 134 Portrait of Clergyman.
217 Portraits of Lady and Children.
1836 101 Portrait of Lady.
106 Portrait of Gentleman.

127 Portrait of Gentleman.
215 Portrait of Lady.
239 Portrait of Gentleman.
248 Portrait of Lady.
1837 64 Mungo Ponton, Esq., W.S., F.R.S.
93 Darcy Lever, Esq., of Alkrington Hall.
137 Miss Lever.
158 Portraits of a Lady and Grandchild.
242 Portrait of Gentleman.
245 Portrait of Gentleman.
1838 92 Portrait of Gentleman.

ROYAL SCOTTISH ACADEMY.

1839 56 Portrait of Gentleman.
127 Portrait of Gentleman.
1840 3 Portrait of Gentleman.
169 Portrait of Gentleman.
189 Beggar Girl.
205 Portrait of Gentleman.
1841 64 Portrait of Gentleman.
84 Portrait of Lady.
170 The Sailor's Orphan Boy.
176 Rev. James Cumming, Edinburgh Academy.
219 Portrait of Gentleman.
287 Portrait of Young Gentleman.
393 Portrait of Gentleman.
1843 11 Portrait of Young Gentleman.
58 Portrait of Lady.
120 Portrait of Lady.
232 Portrait of Young Gentleman.
235 A Sketch.
1844 111 Portrait of Lady.
155 Peter MacLeod, Esq. To be presented by his Friends.
199 Portrait of Lady.
27 *Howe Street, Edinburgh.*
1845 26 Portrait of Gentleman.
101 Portrait of Lady.
309 Portrait of Lady.
1846 82 Itinerant Musician.
103 Portrait of Lady.
106 Portrait of Gentleman.
278 Portrait of Gentleman.
290 Portrait of Gentleman.
301 Portraits of Lady and Children.
1880 343 The Orphan Boy.
Lent by Mrs. Mackenzie Marshall, Edinburgh.

MACKIE, Charles H. **Painter**

Born 1862.

Associate 1902.

16 *Lee Crescent, Portobello.*
1880 195 Beech Trees, Stow.
592 At Craigmillar Castle.
1881 217 At Inveresk.
260 Potato Gathering, Peffermill.
580 Spring on the Esk.
1882 360 'The bubble of the brimming weir.'
(Nos. 217, 260, 580, and 360, 1881-2, mistakenly catalogued as by Mrs. Chas. H. Mackie.)
2 *Queen Street, Edinburgh.*
1883 193 A Nook by the Sea.
647 A Stitch in Time.
679 Once upon a Time.
16 *Lee Crescent, Portobello.*
1884 624 A Homely Old Body.
649 Sauntering Home at Sundown.
871 Kirkcudbright Town.
1885 343 Busking the Cross at Daybreak.
946 A Border Peel.
1885 56 Stringing Shells.
190 Traquair House, Peebles.
322 By the Cradle.
376 The Orchard Burn.
986 A Study.
1886 148 November Morning.
314 Shepherd bearing a wounded Ewe.
424 A Colonsay Cowherd.
809 October Snow.
1887 136 Boy, with a Strayed Lamb.
358 Reapers returning over Stepping-Stones.
495 Benderloch.
512 Girl Weaning a Calf.
570 Twilight in Early Spring.
1887 506 Six Designs for Panels in Royal Infirmary, Edinburgh.
726 Portnacroish Ford.
744 Driving the Kye from the Loaning.
748 The Farm Steading.
749 In the Oak Wood.
764 A Shower at the Ford.
776 Weaning Time.
1888 11 Weaning Time.
89 'E'ening brings a' Hame.'
253 In the Peat-moss at Sundown.

MACKIE, Charles H.—*continued*

15 *Queen Street, Edinburgh.*
1889 93 'Beneath the Milkwhite Thorn.'
Lent by Mr. Morgan, Liverpool.
424 Reapers returning at Sundown.
602 On a Dewy May Morning.
Lent by Andrew Mitchell, Esq., Alloa.
620 An Early Frost at Sunrise.
Lent by J. Charles Bell, Esq.
1890 2 Supper-Time.
216 Round the Old Ash Tree.
231 Crofterland.
356 The Brook: June Morning.
365 'Lengthening shadows mete the close of day.'
16 *Lee Crescent, Portobello.*
1891 42 A Winter Pastoral.
63 Harvest-Land.
154 At the Steading Gate.
336 Dunning Mill.
380 The Bark-Peeler.
2 *William Street, Edinburgh.*
1891-2 115 Ferrying Sheep.
170 Sandy Pastures.
257 The Mill of Rathe.
269 Sunny Shower.
302 Autumn Trees.
1893 374 The Windmill.
375 Storm-Cloud.
402 June Morning.
417 Where the River joins the Sea.
Coltbridge Studio, Murrayfield.
1896 97 Oak in Autumn.
170 Ruby.
288 November.
1897 186 'There were Three Maidens pu'd a Flower.'
240 Portrait.
272 Burning Waste Wood.
670 The In-coming Tide.
1898 149 Skipping.
200 A Lothian Linn at Sunrise.
284 'The Miry Beasts retreating frae the Pleugh.'
1899 8 Building a Fishing-Boat: St. Monans.
338 The Harbour Wall.
393 Winter Sunlight: St. Monans.
408 Fisher Girls waiting for the Boats.
1909 33 The Windmill. (Leeds Art Gallery. Bought 1904.)
280 The Mill Lade.
307 Raholp, County Down.
779 Summer Sundown at Pittenweem.
1901 314 Whitby Bridge.
1902 152 The Cow-Field.
245 The Sandstone Quarry.
301 Moonlight on the Bay.
370 Building the Sea-Wall at Runswick: Water Colour.
1903 123 Christmas Eve at Rye.
315 Sketch of Girl at Piano.
506 The Picture Book.
1904 96 In Danger.
283 Noël.
496 The Jap Album. (N.G. of N.S.W., Sydney. Bought 1912.)
1905 79 Building the Sea Wall.
112 The Silver Bay.
334 The Ride to Nowhere.
1906 34 A Nor'-Easter.
210 Girl in Black.
1907 245 The Return of the Flock to the Fold.
479 For Harvest Festival.
1908 195 Winter Pastoral.
221 Senorita.
485 A Farmyard.
1909 152 The Harvest Team.
205 'It is naught, it is naught,' saith the Buyer.
292 La Musica, Venice. (Scottish Modern Arts Association. Bought 1909.)
1910 135 La Piazzetta, Venice. (Scottish Modern Arts Association. Presented by Sir John Stirling Maxwell, Bart., 1910.)
305 At the Folds.
1911 18 The Bridge of Sighs.
92 St. Mark's, Venice.
Lent by John Warrack, Esq., Edinburgh.
186 Belvedere, Venice.
534 The Molo, Venice: Wood Block Print.
1912 30 Band Night at Venice.
123 The Handmaid of Art. (Scottish Modern Arts Association, as 'Artis Ancilla.' Presented by subscribers, 1913.)
260 Entrance to the Grand Canal, Venice.
1913 150 Bassano Bridge.
190 The Pincio, Rome.
196 Rome.

1914 216 In a Roman Garden.
308 Borghese Autumnal.
380 La Danse du Village.
637 Nudes: Black and White Drawings.
1915 102 Ca' D'Oro, Venice.
128 The Swing Boats.
377 A Roman Bridge.
439 Bassano Bridge: Wood Block Print.
611 Four Figure Studies.
1916 215 Where the River Conway meets the Sea.
219 Shelter among Sandhills.
374 'He that taketh not the sword to save the righteous, his soul shall perish.'
512 The Piazetta, Venice.
659 The Sleeping Child.
666 Study.

MACLEAY, Kenneth
Painter and Miniaturist

Born 1802. Died 1878.

Foundation Associate 1826.

One of the nine artists who withdrew after the first meeting.

Re-elected Associate 1829.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

17 *North Union Place, Edinburgh.*
1822 146 Miniature Portrait of a Lady.
148 Miniature Portrait of Himself.
19 *South Hanover Street, Edinburgh.*
1824 76 The Rev. Patrick MacDonald. (*Vide* 1872, No. 285.)
1825 70 Portrait of Three Ladies.
81 Portrait of Two Ladies.
24 *South Castle Street, Edinburgh.*
1826 174 Three Miniatures.
186 Portrait of a Lady.
196 Three Miniature Portraits.
1827 233 The Countess of Rosebery.
237 Portrait of a Gentleman.
241 Three Portraits.
1828 260 Portrait of a Lady.
262 Lord Ravensworth.
263 Lord Mackenzie.
264 The Ladies Matilda and Lucy Bruce.
265 Portrait of a Young Gentleman.
268 The Hon. H. T. Liddell, M.P., and his Lady.
1829 255 The Hon. Mrs. Ramsay, of Barnton.

SCOTTISH ACADEMY.

South Castle Street, Edinburgh.
1828 298 A Frame containing Three Miniatures.
18 *Young Street, Edinburgh.*
1829 255 Miniature of Gentleman.
256 Miniature of Lady.
1830 304 Miniature of Lady.
305 Miniature of Gentleman.
359 Highland Shepherd Boy.
1831 306 Portrait of Lady.
317 Portraits of Lady and Child: a Sketch.
1831 5 The Locket. (Exhibited as Diploma Work, owned by Scottish Academy. Not now in Diploma Collection. Said to have been borrowed and lost sight of.)
1832 267 Sir Robert Henderson, Bart.
270 Mrs. Henshaw Jones.
271 Rev. Thomas Henshaw Jones.
273 Alexander Allan, Esq.
274 Portrait of Lady.
277 William Ramsay Ramsay, Esq., of Barnton, M.P.
284 Portrait of a Young Gentleman: a Sketch.
285 Colin M'Kenzie M'Donald, Esq.: a Sketch.
1833 54 Portrait of Highlander.
256 Miniature of Young Lady.
258 Miniature of the Right Rev. James Walker, D.D.
259 Miniature of the late Rev. Wm. Henry Marriott, M.A., Cambridge.
260 Miniature of the late Robert Miller, Esq.
289 Hamlet: a Sketch.
1834 261 Portrait of Young Lady: a Sketch.
267 Miniature of Lady: a Sketch.
269 Portrait of Lady.
272 Portrait of Lady.
280 Miniature of Gentleman.
281 Miniature of Lady.

Macleay, Kenneth—*continued*

30 *Stafford Street, Edinburgh.*

1835 258 Charles Gordon, Esq., H.E.I.C.S.
259 William Gordon, Esq., H.E.I.C.S.
265 Portrait of a Gentleman.
267 Sir John Stuart Forbes, Bart., Pitsligo and Fettercairn.
269* The Rev. Archibald Alison.
272 Miniature of Gentleman.
276 Portrait of Lady.
281 Portrait of Lady.
1836 257* Portrait of a Young Lady.
262 A Highland Chief of the Forty-five.
278 Master Henry Mackenzie, Son of the Hon. Lord Mackenzie.
281 Master Douglas Hall, Dunglass: View of St. Abb's Head, with Fast Castle and the Siccar Point in the background.
295 Miniature Portrait of Lady.
296 Miniature Portrait of Lady.
318 Miniature Portrait of Gentleman.
1837 283 Miniature Portrait of Lady.
291 Portrait of Lady.
296 Portrait of Lady.
312 Portrait of Lady.
319 Portrait of Gentleman in the Costume of Syria.
325 Portrait of Gentleman: The Ruins of Balbec in the background.
326 Portrait of Lady.
327 George Campbell, Esq.
328 Lady Sarah Campbell.
1838 319 Miniature Portrait of Lady.
335 Miniature Portrait of James Ferguson, Esq.
336 Miniature Portrait of Lady.
348 Miniature Portrait of Lady.
349 Miniature Portrait of Officer of the 16th Lancers.
350 Miniature Portrait of Rev. D. T. K. Drummond.
370 The Hon. Misses Jane and Octavia Macdonald.
392 Portrait of Child.

ROYAL SCOTTISH ACADEMY.

1839 207 View on the Black Mount.
401 Portrait of Lady.
434 Miniature of Lady.
447 Group of Portraits of Gentleman and his Family.
452 Portraits of Young Ladies: Sisters.
461 Portrait of Young Lady.
466 Professor Alexander Monro, Craiglockhart.
468 Portrait of Young Lady.
1840 63 'Le Chemin Perdu.'
399 Master Wahab.
407 Miniature Portrait of Young Lady.
408 Portrait of Gentleman.
414 Walter Frederick Campbell, Esq., of Islay, M.P.
416 Five Portraits of the Children of J. M. Macnab, Esq.
482 Portrait of Gentleman.
490 Portrait of Young Lady.
1841 425 Portrait of Gentleman.
431 Study of a Turk.
436 Miss D'Arcy Williamson.
443 Lady MacKenzie, of Coul, and her Daughter.
530 Portrait of Lady.
1842 407 Portrait of Gentleman.
413 Mrs. Fletcher.
414 Portrait of Lady.
419 The Rev. John MacLeod Campbell.
420 Mrs. Major Hamilton.
428 Portrait of Lady.
429 Henry, Son of Lord Robert Kerr.
513 Portrait of Lady.
1843 477 David Robertson, Esq., R.N.
478 Miss Amelia Katherine Hamilton, with her Dog Carlo.
482 Admiral Sir Philip H. Calderwood.
557 Portrait of a Lady.
564 The Daughter of John Hay Mackenzie, Esq., of Cromartie, with Favourite Terrier.
1844 471 Infant Daughter of Rev. D. T. K. Drummond.
473 A Family Group of Portraits.
477 Miss Helen Faucit. (*Vide* **1863,** No. 328.)
484 Portrait of Young Lady.
523 Nicola Helen Meredith, Daughter of the late Lieut.-Colonel Sinclair.
533 Portrait of Young Lady.
1845 431 George Fullarton, Esq.
436 Portrait of Lady.

439 Maurice Craigie, Esq., Younger of Dunbarnie.
450 The Children of Samuel James Hallam, Esq. (Presentation Portrait to Mr. Hallam.)
498 The Children of Andrew Bonar, Esq.
1846 355 In Glen Creran, Appin.
441 Portrait of Gentleman.
450 The Younger Children of J. M. Macnab, Esq.
466 Portrait of Lady.
513 Portrait of Lady.
528 Portrait of Lady.
529 Portrait of Gentleman.
548 Portrait of Lady.
549 Colin Gib, Esq., Indian Army.
1847 353 On the Wilds of Ardnamurchan: Evening.
475 R. Tulloch, Esq., of Elliston.
476 The Daughters of Charles Cowan, Esq., Valleyfield.
490 Portrait of Lady.
491 William Henry Sitwell, Esq.
588 Mrs. Robert Blair Maconochie.
591 Portrait of Lady.
1848 176 Tomb of the Covenanters, Pentland Hills.
481 The Rev. Thomas Guthrie.
488 Posthumous Portrait of Rev. Dr. Chalmers.
492 Portrait of Lady.
492* Portrait of Officer, Madras Cavalry.
503 Portrait of Lady.
564 Master Kenneth Macleay: Indian Costume.
571 Posthumous Portrait of Rev. Dr. Chalmers. (Scottish N.P.G. Water-colour. Presented by Sir T. D. Gibson Carmichael, Bart., 1900.)
576 Portrait of Lady.
589 Portrait of Lady.
1849 168 The Gloaming Tryst.
450 Portrait of Little Girl.
451 Lieut.-Col. Wahab, H.E.I.C.S.
452 John Macdonell, Esq., Keppoch.
594 Portrait of Lady.
595 Portrait of Gentleman.
1850 450 Highland Herd-Boy.
540 The Children of Alex. Cunningham, Esq.
560 Portrait of Lady.
592 G. MacMicken Torrance, Esq., Threave.
619 T. S. Good, Esq., H.R.S.A.
632 Portrait of Lady.
1851 409 Highland Children at Well.
432 Portrait of Gentleman.
441 Mrs. Patric Park.
480 William Leslie, of Drumrossie.
487 Portrait of Lady.
500 Portrait of Lady.
514 Portrait of Lady.
515 J. M. Macnab, Esq.
523 A Family Group.
533 F. H. M. Sitwell, Esq.
1852 218 The Moor of Culloden.
293 Dunblane Cathedral and River, from the West.
477 Portrait of Gentleman.
478 Portrait of Lady.
489 Original Sketch: The Martyrs' Tomb, Pentland Hills.
493 Portrait of Child.
511 Mrs. Warren Hastings.
531 John Cowan, Esq.
540 John Tod, Esq., W.S.
544 Portrait of Young Lady.
552 Portraits of Lady and her Son.
566 J. Swinburne, Esq., 3rd Dragoon Guards.
567 Portrait of Young Lady.

5 *Castle Terrace, Edinburgh.*

1853 181 Tor Castle, on the Lochy: Sunset.
182 Lochnell, Argyllshire.
471 Mrs. James Hope.
478 Lady Fielding and Child.
491 Portrait of Young Lady.
502 James Lamont, Esq., Younger of Knockdhu.
523 William Sandwith, Esq.
558 Daughter of D. Gillespie, Esq., Mountquhanie.
1854 12 A Highland Boy.
377 Moonlight on the River Speyan.
484 Portrait of Gentleman.
498 James Elliot, Esq.
517 Captain George Campbell.
525 David Sinclair Wemyss, of Southdun.
528 David Philip Brown, Esq., 7th Hussars.

Macleay, Kenneth—*continued*

538 Sir Archibald Islay Campbell, Bart., M.P.
545 Master Arthur Finlay.
554 Charles Cowan, Esq., M.P.
567 Donald Macnabb, Esq.
1855 319 The Black Castle of Inverlochy.
483 Sunset.
545 Portrait of Lady.
564 Hon. James Sandilands.
675 One of the Sliochd Mhic Dhomhnuill na Ceapuiche.
684 Sketch.
686 Frame containing Four Sketches.
687 Frame containing Four Sketches.
688 Frame containing Three Sketches.
696 Sir Charles W. A. Ross, Bart., Balnagowan.
711 Sir George Hector Leith, Bart.
725 Portrait of Lady.
733 Portrait of Lady.

16 *Carlton Street, St. Bernards.*
1856 71 On Loch Creran, Argyleshire.
127 Departure of Day: Moonrise.
142 The Highlands: Sunset.
143 Evening: Departure of the Foray.
177 'The Miller of Invernahyle,' 1745.
179 Morning.
237 The Gloamin'.
291 'Pensive sitting by the Well.'
292 On the Speyan above Keppoch, Lochaber.
351 Portrait of Lady.
611* Mrs. Monypeny, of Pitmilly.
631 W. T. Monypeny, Esq., of Pitmilly.
637 James Cowan, Esq.: The Mountains of Romsdalshorn, Norway.
651 Portrait of Lady.
1857 30 Catrina M'Lure: The Cuchullin Mountains in the distance.
104 On the West Coast of Inverness-shire.
166 The 'Blasted Heath' of Forres.
178 The Hills of Benderloch.
210 On the Black Mount.
527 The Son of Lord William Douglas.
532 Portrait of Lady.
533 Portrait of Lady.
541 Portrait of Young Lady, with Dogs.
603 Portrait of Lady.
611 Portrait of Lady.
1858 272 On the Coast of Arisaig.
273 Rose Bradwardine.
339 'Boot and Saddle.'
612 Frame of Water Colour Drawings.
624 Miss Duncan.
633 Mr. Ainslie.
639 Randal Callander, Esq., Brazil.
647 Frame of Water Colour Drawings.
700 Sketch in Rannoch.
1859 237 A Highland Funeral.
303 Near Loch Laggan.
430 Showery Day in the Highlands.
591 Duncan Campbell, Piper to Sir Charles Forbes, Bart.
599 Mrs. Wyndham.

4 *Salisbury Place, Newington.*
1860 363 Old Peel Tower.
633 Recollection of the Cairngorm Mountains.
1861 73 Ruins of Castle Ruthven.
263 Dunscaich Castle: Mountains of Blavein.
315 Castle of Dunstaffinage in 1825: Mountains of Morven.
365 Highland Girl and Boy.
682 Portrait of Lady.
733 Posthumous Portrait of Patric Park, Esq., R.S.A.
736 Returning with the Fagots, and Bringing Home the Milk.
774 Youngest Daughter of William Fuller Maitland, Esq.
774* The Elder Children of James Erskine Paterson, Esq.

10 *Brandon Street, Edinburgh.*
1862 5 Glenfinnan, Inverness-shire.
196 Moorland, Dumfriesshire: The Solway in the distance.
317 The Black Mount, looking towards Glencoe, Deer Forest of Marquis of Breadalbane.
482 Ellangowan.
646 The Mountains of Arran, with Brodick Bay and Castle.
1863 449 The Lady Gruoch, Wife of Macbeth, A.D. 1039.
509 Ian Dhu.
650 'Didi.'

26 *Hamilton Place, Edinburgh.*

1863 324 Rev. Dr. Guthrie.
Lent by Miss Elliot Lockhart.

328 Miss Helen Faucit. (*Vide* 1844, No. 477.)
Lent by the Royal Scottish Academy.

339 Portraits: Sisters.
Lent by Miss Menie Campbell.

374 The late Mrs. General Dirom, of Mount Annan.
Lent by William Dirom, Esq.

378 Mrs. MacRitchie.

379 W. S. Mitchell Innes, Esq.

380 Hon. Mrs. Ramsay, of Barnton.
Lent by Lord Torphichen.

381 Sir Alexander C. B. Maitland, of Cliftonhall, Bart.

383 Mrs. Colonel Hamilton.
Lent by Colonel Hamilton.

348 The late Miss Macleay.

385 W. R. Ramsay, Esq., of Barnton.

386 A Young Lady.

387 A Young Lady.

390 Miss Campbell, Ardkinglas.

1864 364* A Border Peel: The Olden Time.

391 Macbeth.

1865 219 A Highland Girl.

1866 1 H.R.H. Prince Alfred. Painted by Command of the Queen.

116 At Clachlan Farm, Lamlash.

131 Posthumous Portrait of Samuel Mackenzie, Esq., R.S.A.

180 Lord George Campbell.

1867 190 Kenneth MacLeod, Esq., Greshernish and Orbost.

1868 46 Peter Coutts, Piper.

65 Arthur and Albert, Sons of John Grant, Keeper.

226 H.R.H. the Prince Consort.
(Nos. 46, 65 and 226 painted by Command of the Queen.)

280 One of the Clan Chattan.

390 Girl at a Well.

559 Highland Children: Coast of Skye.

669 Druidical Stones in the Highlands.

3 *Malta Terrace, Edinburgh.*

1869 161 In Glendochart.

671 Sir George Harvey, President of the Royal Scottish Academy.

685 Alexander Menzies and James Menzies: Background, Castle Menzies and Ben Lawers.

705 John Robertson and John Stewart: Loch Rannoch in background.

779 The Standard-Bearer.
Lent by Mrs. Peter D. Deans.

875 Archibald Mackintosh and Alexander Mackintosh: Background, Strathnairn.

888 John Campbell: Background, Ben Lawers, Loch Tay.
(Nos. 685, 705, 875 and 888 painted by Command of the Queen.)

1870 51 Lachlan Macpherson and Ewen Macpherson: Background, 'Craig Dubh Clann Chattan.'

68 Portrait of a Highland Chief.

73 Kenneth Macsween and Donald MacAuley: Background, West Coast of Harris.

135 John Brown: Background, Osborne.

155 William Ross, Piper: Background, Terrace at Windsor Castle.

208 Highland Boys Fishing: Sundown over the Cuchullin Mountains.

250 Archibald Brown: Background, Balmoral Castle.

268 Donald Gordon: Background, Hills of Abergeldie.

584 Millicent.

641 On the Spey.
(Nos. 51, 73, 135, 155, 250 and 268 painted by Command of the Queen.)

1871 60 The Widow takes her Only Son to His Long Home.

294 A Highland Dairy-maid.

713 The Schoolhouse, Loch Tarbert, Outer Hebrides.

1053 'Lord Ronald' and 'Leezie Lindsay' in the Highlands.

1077 A Highlander.

1872 58 'Nighean a' Bhuachaille.'

143 A Loch in the Highlands.

285 The late Rev. Patrick M'Donald, Kilmore, aged 96. For long Father of the Church of Scotland. From the Miniature painted by his Grandson, the Artist. (*Vide* 1824, No. 76.)

1873 237 In Bygone Days.

Macleay, Kenneth—*continued*

314 A Summer Day in Skye: The Cuchullin Mountains.
426 Corrie n' Luggan, Ross-shire.
898 P. D. Deans, Esq.
919 In Perthshire: Schiehallion in distance.
1027 Louisa, Jessie and Menie, Daughters of P. D. Deans, Esq., with their dog, Boxer.
1046 Donald M'Phail, Oban, 1829.
1047 Sketch: The M'Donalds of Eigg emerging from their Caves.
1874 119 The Mountains of Kintail.
196 Biddy Carduff, Rossport.
301 Donald Fraser, a Highland Boy.
740 Mrs. P. D. Deans.
990 Henry Inglis, Esq.
1875 261 The Cuchullin Mountains: Sunrise
282 Head of Loch Hourn.
335 A Scottish Lake.
464 The Mountains of Harris.
967 'The Fiery Tybalt.'
1876 70 Loch Hourn.
261 Glen Skiadaill.
877 Ault-a-Chlaidh: Hamlet near Luss.
878 Flora MacIvor: 'Waverley.'
1877 78 On the River Shiel, Kintail.
91 Moonlight.
252 King's Cross and Lamlash Bay.
401 Ella, Daughter of Keith Maclellan, Esq.
730 Loch Maree and Ben Slioch.
769 Freddy, Son of James D. Gillespie, Esq., M.D.
985 Miniature Portrait of Mrs. Ellice, of Glengarry.
1878 155 Loch Maree, Ross-shire.
378 The Witches' Stone, Kirriemuir, Forfarshire.
386 Mountains of Cuchullin: Blavein and Strath, Isle of Skye; Canna, Rum, Eigg, Mull, Iona and Staffa in distance.
805 Highland Courtship.
991 Miss Bough.
1026 Lady Falshaw. As presented at Court, 1877.
1879 28 Parallel Roads, Glen Roy.
529 'Who follows him, whoe'er he be,
Whose sword's aye ready, hand as free.'
807 The late Miss MacDuff, of Bonhard.
808 The Countess-Dowager of Rosebery.
831 Inverlochy Castle.
984 Highland Boy.
1075 Ben-y-Gloe and the Athole Mountains.
1880 423 Charlotte Graham, Daughter of Arthur Perigal, R.S.A.
456 Water-Colour Portrait of Lady.
Lent by Thomas B. Clark, Esq.
465 Sir George Harvey, *P.*R.S.A.
Lent by Miss Harvey.
466 Water Colour Portrait of a Lady.
Lent by Thomas B. Clark, Esq.
476 Miniature Portraits of Two Sisters.
Lent by Miss Campbell.
531[2] John Stuart, Esq., W.S.
Lent by John Stewart, Esq.
531[12] (No title in Catalogue.)
1887 544 Covenanters' Tomb, Pentland Hills.
Lent by the Lord-Justice General, John Inglis.
558 Mrs. MacLeay.
Lent by Lady Macnee.
562 Miss Wilhemina Sheriff (late Mrs. Jas. Dymock). (N.G. of Scotland. Presented by the R.S.A., 1910.)
Lent by the Royal Scottish Academy.

MACLEAY, McNeil **Painter**

Associate 1836-48. Resigned.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

18 *Young Street, Edinburgh.*
1830 69 Culloden Moor.

SCOTTISH ACADEMY.

18 *Young Street, Edinburgh.*
1829 78 View near Edinburgh.
88 Loch Katrine.
1830 65 On the River Stockadell.
110 Bridge of Strae.
132 Scene at the Pass of Ben-Cruachan.
174 Mill of Fastnicloch Glenerarn.

1831 64 Invernahayle Bridge Lock.
126 Landscape, with Mill.
170 Glenco: Morning.
225 The Source of the Etive.
227 View on the Road to Glenco: Evening.
1832 29 Loch Etive.
47 Moorland Scene, Black Mount.
71 Castle-Stalker, Appin.
80 Glenfinnin Moidart.
86 Loch Na-nuaicgh, Arisaig.
248 Deer Stalking: Scene in a Corrie of Glencoe.
1833 78 Scene in Glendochart.
112 Fort-Augustus.
138 Moorland Scene: Appin.
173 Loch Oich.
188 Scene near Lochnell Bay.
203 Clearing up of a Storm: View of Mull.
205 View on the River Lyon.
232 Dunstaffnage Castle, from the West.
1834 7 Landscape: Morning.
75 Coast Scene: a Sketch from Nature.
174 Sea Piece.
248 View from the Grounds at Ravelstone.

30 *Stafford Street, Edinburgh.*

1835 27 Landscape, with Mill.
239 Cramond Iron-Works.
254 Head of Loch Sheal.
315 Edinburgh, from the West.
1836 22 Scene on Loch Treig: Sheep-Shearing.
116 Beach Scene.
122 Tomb of a Son of one of the Ancient Kings of Lochlin, near Borrodale.
161 Moorland Scene: Hills of Moy.
177 Loch Treig: Deer Stalking.
241 Portrait of Gentleman.
1837 12 Moorland Scene on the River Lochy: Ben Nevis in distance.
112 On the Banks of Loch Eil.
157 From the Summit of the Old Military Road, Glencoe.
232 From the Ferry of Ballahulish.
238 Caledonian Forest at Inveroran.
279 Coast Scene: Appin.
280 On the Linne Loch.
1838 164 Mountain Scene, West Highlands: Shoulder of Ben Cruachan.
206 In Arisaig, on Loch Aylort.
Lent by Kenneth Macleay, Esq., S.A.
209 Rock of Craigmoir.
Lent by Alexander Marjoribanks, Esq.
229 Coblentz and Ehrenbreitstein.

ROYAL SCOTTISH ACADEMY.

1839 12 Dunstaffnage Castle, from the West.
16 Head of Loch Etive.
63 Palace of Neuwied and Monument of General Hoche.
70 On the River Leck, in Holland, with Keulenburgh.
91 Village of Luss, Loch Lomond.
255 On the Linnhe Loch, near Fort-William.
303 Dunstaffnage Castle, Argyleshire.
326 The Source of the River Tay.
349 Loch Tummel and Schiehallion.
1840 119 City of Hamburgh.
138 Distant View of Hamburgh, from Eppendorph.
147 Sunset in the North Sea: Heligoland in distance.
255 On the River Trave, Denmark.
270 On the River Invernahyle, Appin.
298 View near the Caledonian Canal.
300 Moonlight View on the River Elbe, near Blankanesse.
333 Loch Eil, looking towards Moidart.
339 Coast Scene in Holstein: Travemunde and Baltic in distance.

9 *Cheyne Street, Stockbridge.*

1841 43 The Castle of Rhinefels and St. Goar.
56 Mountain Scenery on Loch Sheill.
121 Castle of Hammerstein, on the Rhine: Moonlight.
166 Dutch River Scene: Evening.
167 Scene on Culloden Moor.
282 Road Scene, Argyleshire: Loch Creran.
314 Landscape, with Water Mill.
400 Scene in the West Highlands: Evening. Hills of Morven in distance.
401 On the Elbe, near Gluckstadt.
1842 15 Mountain Scenery in Glen Nevis.
67 Castle of Schomberg and Town of Ober Wesel.
79 Perth, with Kinnoull Hill.

Macleay, McNeil—*continued*

91 Sunset on the Firth of Clyde: Hills of Cowal in distance.
92 Bingen, and Bridge over the Nahe.
114 Cottage Scene near Perth.
159 Morning: a Scene in Dumbartonshire. Village of Renton in distance.
369 Mill on the River Bran, near Dunkeld.
384 Moonlight Scene in Holstein.
1843 81 View near Coldstream.
117 Taymouth Castle, from South.
127 Clearing of a Misty Morning: Falls of the River Etive.
159 Loch Laggan, Badenoch.
181 Castle of Liebenstein.
186 Forest Scene, on Loch Rannoch.
305 Distant View of Dunkeld Cathedral and the Tay.
358 Landscape, with Rustic Mill.
401 Castle of Liebenstein.
1844 27 Landscape, with Water Mill.
60 Mountain Scenery on Loch Arkeg.
303 In Strathearn: Church of Monivaird in distance.
333 From the Ruins of Roxburgh Castle.
344 Lochness, from the Fall of Foyers.
358 Distant View of Loch Laggan.
414 Castle Stalker, Argyleshire.
424 Castle of Phaltz, on the Rhine.
439 On the River Earn: Kinkell Bridge.
1845 13 Storm Scene on the Danish Coast: Island of Sylt.
61 On the River Elbe: Village of Blankanesse.
116 View near Lanark: Lee House in distance.
158 Mountain Torrent in Knoidart.
275 Autumn: Scene in Clydesdale: Tinto in the distance.
302 Distant View of Perth, from the East.
335 A Summer Thunderstorm clearing off.
341 Loch Dochart.
355 Moorland Scene, Inverness-shire: Island of Skye in distance.
1846 67 An Evening Scene on Loch Etive: Ben Starra in distance.
89 On the Clyde, near Cartland Crags.
137 The Windings of the Rhine: Ruins of Drachenfels in distance.
160 On the Coast of Mull.
219 Old Mill in Strathearn.
291 At the Entrance to Strathearn.
347 Moorland Scene in Aberdeenshire: Hills of Loch-na-gar in distance.
407 Edinburgh, from the West.
418 Near the Head of the River Dee: Hills of Braemar in distance.
1847 17 On the River Tay, from Newburgh.
53 On the Forth: Grampians in the distance.
159 On the Forth, near Craigforth.
229 Dutch River Scene.
268 Clearing of a Hurricane, on the Firth of Beauly: Hills of Ross-shire and Ben Nevis in distance.
332 From Stirling Castle Hill, looking East: Ochils and Abbey Craig in distance.
354 Cathedral and Ruins of Dunblane from West.
385 An Evening Scene.
398 Blair Drummond Moss.

30 *Stafford Street, Edinburgh, and Lower Bridge Street, Stirling.*

1848 117 Fort Augustus, on Loch Ness.
148 Sauchie Church, Clackmannanshire, with Windings of the Forth.
200 Stirling Castle, from the North-west.
280 An Old Ruined Mill on the Bannockburn.
283 The Field of Bannockburn.
304 Perth, from the South.
458 The Coast of Scarba, near Corryvrechan.

Lower Bridge Street, Stirling.

1849 196 Moorland Scene, Argyleshire: Island of Lismore and Morven Hills in distance.
232 Distant View of Dunblane Cathedral, from the River-side, Southwards.
262 On the River Allan, near Kinross.
333 Doune Castle, from the South, with River Teith.
1850 12 Lake Scenery, Inverness-shire.
335 Dunblane Cathedral, from the North.
444 Loch Dochart, Perthshire.
1851 41 Morning: Mist rising. Hill of Rannoch.
1852 46 Castle Campbell, from the North: Rivers Devon and Forth in distance.

293 Dunblane Cathedral and River, from the West: Damyat in distance.
372 Loch Feochan-Head, Argyleshire.
1853 32 Distant View of the Crag of Glencoe, from the West.
441 In the Wilds of Badenoch.
1854 314 Scottish Mountain Scenery, in West Perthshire.
405 Loch Voil, with the Grave of Rob Roy.
1855 8 Distant View of Clackmannan Castle, with the Ochils.
607 On Loch Etive, Argyleshire: Storm clearing.
1856 122 Loch Laggan: Lodge of Ardverikie in distance.
189 Lake of Menteith.
1857 71 Among the Islands of Lochawe.
125 Abbey Craig, Stirling, from River.
480 The River and Bridge of Allan, from the North: Stirling in distance.
1858 38 Scandinavian Coast Scenery: Mist clearing. Early Winter.
292 Summer Morning on Loch Feochan.
550 On the River Earn, Comrie.
1859 294 Sunset on Benlomond: near Aberfoyle.
549 From Craigforth, near Stirling: Forth, Teith, Bridge of Allan and Grampians in distance.
1860 8 Summer Evening: In the Carse of Stirling.
92 A Storm on Loch Lochy: Ben Nevis in distance.
628 'My Heart's in the Highlands': View from Dun Donnachie.
Lent by Alex. Robertson, Esq., Dunkeld.
1861 130 An Autumn Scene on the Allan River.
595 Her Majesty and His Royal Highness Prince Albert at Taymouth Castle. Their First Visit to Scotland.
1862 294 At the Mill of Cardross, Vale of Menteith.
655 A River-side Scene at Dunblane Bridge: the Cathedral in distance.
1863 119 Chapel of St. Bride, above Doune.
248 Stormy Sunrise on Loch Etive: Ben Cruachan in distance.
1864 624 Land of the Mountain and the Flood.
1865 250 A River-side Scene in Strathallan: Evening.
392 Head of Loch Etive: Storm clearing off.
1866 238 An Evening Scene in a West Highland Glen.
575 Valley of Glenurchy and Head of Loch Awe.
1867 364 A Woodland Scene on the River Allan: Dunblane Cathedral and Stirling Castle in distance.
623 In Strathearn: Dupplin Castle and Grampians in distance.
1869 59 On the Loch of Menteith: Ben Lomond in distance: Rainy Effect.
65 Morning Scene on Loch Etive: Ben Cruachan in distance.
67 Woodland Scene on Borders of Perthshire Highlands.
1870 11 In Strathmore: The Grampians in distance.
19 On Loch Ard: Ben Lomond in distance.
50 At Head of Loch Long.
202 On the Earn, near Crieff.
263 Evening on River Earn.
321 Holy Loch, Firth of Clyde.
817 Loch Lomond Head: Ben Lomond in distance.
1871 98 Dunkeld, from the West.
129 Evening on Loch Riddon.
206 Near Deeside, Aberdeenshire.
697 In Lorne: Rainy Effect.
721 Campsie Linn, on the River Tay.
1872 417 Morning Effect on Loch Nell.
488 River-side Scene, near Oban.
1873 753 Head of Loch Goil, from West.
902 On the River Tilt at Blairathole.
1039 On the Allan, above Dunblane.
1041 River Scene in Appin.
1091 Near Comrie, Perthshire.
1111 In the Braes of Glenorchy.
1874 624 Autumn Scene on Loch Feochan.
677 Storm on Loch Tay: Ben Lawers in distance.
1875 644 View from Dunoon, looking up the Clyde: Gourock, Roseneath and Dumbarton in distance.
837 At Lochgoilhead, Argyleshire.
1026 On the River Earn, near Monivaird.
1876 846 In Glen Cruitten.
870 Distant View of Lock Eck.
921 In the Braes of Glenorchy.
1877 557 Mountain Scene: Glen Croe.
752 On the River Turret, near Crieff.

Macleay, McNeil—*continued*

1878 895 A Mill near Port of Menteith.
953 An Old Bridge at Monzie.
981 On the River Turret, near Crieff.
1012 On the River Bran, near Dunkeld.

MACLISE, Daniel **Painter**

Baptismal Register, Feb. 2, 1806. Birth date generally given Jan. 25, 1811.

Died 1870.

Hon. Member 1866.

London.

1841 197 Robin Hood entertaining Richard Cœur de Lion in Sherwood Forest.
1845 367 Bohemian Gypsies.
1846 54 Hunt the Slipper at Neighbour Flamborough's.
1850 226 The Trial by the Ordeal of Touch.
Lent by John Wright, Esq., Liverpool.

14 *Russell Place, Fitzroy Square, London.*

1854 292 A Merry Christmas in the Baron's Hall: Procession of the Boar's Head. (N.G. of Ireland. Bought 1872.)
Lent by Charles Birch, Birmingham.
425 The Weird Sisters.
1861 236 The Poet and His Wife.
Lent by Wm. Unwin, Esq., Sheffield.
1862 551 Babes in the Wood.
Lent by Wm. Wilson, Esq., Banknock.

4 *Cheyne Walk, Chelsea, London, S.W.*

1868 333 A Winter Night's Tale. (Manchester Art Gallery. Bequeathed by Mrs. Rylands, 1908.)
1870 486 The Sleep of Duncan.
1871 262 Sleeping Beauty.

MACNEE, Sir Daniel **Painter**

Born 1806. Died 1882.

Academician 1829 (Hope and Cockburn Award).

FIFTH PRESIDENT 1876-82.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

74 *Rose Street, Edinburgh.*

1827 2 Portrait of Gentleman.
193 Portrait of Gentleman.
258 J. L. Pritchard as Edgar Ravenswood.

10 *North St. Andrew's Street, Edinburgh.*

1828 153 Head of an Old Shepherd.
159 Andrew Ure, M.D., F.R.S. (Victoria & Albert Museum. Presented by Mrs. K. Mackinlay, 1869.)
203 Portrait of Lady.
211 Chalk Drawing: Niobe.

Pitt Street, Edinburgh.

1829 149 The Rustic Mirror.
173 James Jardine, Esq.
217 Portrait of Gentleman.
220 Portrait of Lady.
221 Portrait of Lady.
226 Portrait of Gentleman.
227 John Baird, Esq.
228 Rev. Dr. Gardiner.

SCOTTISH ACADEMY.

1827 137 Portrait of Gentleman.
1828 109 Portrait of Gentleman.
217 Portrait of Gentleman.
219 Portrait of Gentleman.
1829 25 Portrait of Gentleman.
31 Portrait of Gentleman.
311 Portrait of Gentleman.
316 Portrait of Gentleman.
1830 55 Portrait of Gentleman.
115 Study of Head, from Burns' 'Cottar's Saturday Night.'
125 Portrait of Gentleman.
139 Portrait of Gentleman.
153 Cabinet Portrait of Gentleman.
187 J. Lumsden, Esq.
297 A Sketch.

7 *Queen Street, Glasgow.*

1831 16 Portrait of Lady.
177 Portrait of Lady.
206 Trapbois, the Miser.
228 Portrait of Gentleman.
299 Portrait of Gentleman.
1831 25 Peasant Girl. (Exhibited as Diploma Work, owned by Scottish Academy. Not now in Diploma Collection. Probably 1851, No. 336 was substituted.)

9 *Cochrane Street, Glasgow.*

1832 1 Gipsy Girl, with Bird's Nest.
43 James Brown, Esq.

149 Portrait of Lady.
1833 66 Portrait of Gentleman.
94 Portraits of Lady and Child.
131 Peggy and Jenny, from the 'Gentle Shepherd.'
223 Girl at a Window: Effect of Sunshine.
238 Dr. Speir.
1834 38 William Lang, Esq.
49 The Favourite.
63 James Lumsden, Esq.
224 William Thomson, Esq., Bellfield.
1835 2 Thomas Lawrie, Esq.
41 Dugald Bannatyne, Esq.
94 The Lesson.
98 Portrait of Lady.
147 Professor Wallace.
187 The Cottage Door.
189 Head of an Old Shepherd.
191 J. Jardine, Esq., Civil-Engineer.
1836 31 J. F. Williams, Esq., S.A. (*Vide* **1863,** No. 155.)
46 A Girl Reading.
76 Rev. Dr. Macleod.
80 Portrait of Lady.
107 Portrait of Gentleman.
Virginia Street, Glasgow.
1837 22 Portrait of Gentleman.
62 Portrait of Gentleman.
80 Regret.
184 Bess the Gawkie.
205 Portrait of Gentleman.
236 The late Dr. Robert M'Nish.
256 Portrait of Gentleman.
1838 34 Cabinet Portrait of Lady.
133 The Well.
138 Robert Brown, Esq.
175 Head of a Child.
182 Portrait of Lady.
274 Girl and Kitten.

ROYAL SCOTTISH ACADEMY.

126 *West Regent Street, Glasgow, and* 18 *Queen Street, Edinburgh.*
1839 95 Charles Hutcheson, Esq.
125 The Burnside.
137 Portrait of Gentleman.
159 Miss G. M. W. Grant.
199 Robert Bald, Esq.
251 Preparing to Fence: Portraits.
325 Portrait of Lady.
1840 33 Going to Market.
47 The First Lesson.
71 Oscar.
168 Sketching.
173 Glen Lean, Holy Loch.
472 Chalk Portrait of Lady.
1841 53 Portrait of Lady.
95 Portrait of Lady.
117 J. R. M'Culloch, Esq. (Scottish N.P.G. Bequeathed by Mrs. Cox, 1883.)
118 A Study from Nature.
139 The Favourite Pool: Scene near Kilmun.
198 Portrait of Lady.
1842 56 Portrait of Lady.
58 A Harvest Field.
117 Peat Sledge: a Study in the Highlands.
136 The Duke of Hamilton.
193 Portrait of Lady.
227 William Jardine, Esq., M.P.
332 Portrait of Gentleman.
1843 94 The Bathing-Pool.
130 Portrait of Lady.
308 The late Philip Whiteside, M.D., Ayr.
309 Lieutenant Robert Maclagan.
421 Burns and his First Love.
1844 77 Portraits.
112 The Love Reverie.
181 The late John Menzies, Esq., Pitfoddels.
208 The Children of James Hunter, Esq., Hafton.
255 James Stewart, Esq.
349 Portrait of Lady.
11 *Moore Place, Glasgow, and* 18 *Queen Street, Edinburgh.*
1845 44 Mrs. Patrick Ewing.
314 Mrs. J. P. Henderson.
1846 84 Mrs. Mitford of Hunmanby, and Daughter.
189 Portrait of Lady.
132 *West Regent Street, Glasgow.*
1847 24 The Rev. Samuel Miller, Glasgow.
37 The late John Russel, Esq., Advocate.
126 Portrait of Lady.
245 Summer
282 Lieut.-Colonel Dods.
289 The late Rev. H. Heugh, D.D.

Macnee, Sir Daniel—*continued*

312 Portrait of Lady.
1848 14 The Favourite.
193 Portrait of Lady.
252 The Children of William Hamilton, Esq., of Middleton.
274 Portraits of Two Children.
1849 27 Gossip.
160 Portrait of Lady.
260 Shylock.
264 Portrait of Lady.
265 Portrait of Gentleman.
276 Thomas Ferrier Hamilton, Esq.
417 The Quiet Retreat.
1850 77 Portrait of Lady.
117 Mrs. Miller.
140 Portrait of Lady.
213 The Sisters.
360 Mrs. Edmund Glover.
425 Mrs. A. S. Logan.
1851 28 Master T. M'Call.
78 Portraits of Children.
229 Portrait of Lady.
336 The Bracelet. (Same title as Diploma Work. R.S.A. Collection. Probably substituted for **1831,** No. 25.)
414 Portrait of Gentleman.
1852 20 Mrs. Wilson, of Dundyvan.
60 Rev. Dr. Wardlaw. (In Elgin Place Congregational Church, Glasgow.)
64 Master John Dalgleish.
1853 5 Charles Mackay, Esq., as Bailie Nicol Jarvie. (Scottish N.P.G. Bought with J. M. Gray Bequest, 1899.)
53 Portrait of Lady.
112 Miss Glassford Bell.
156 Doubt and Persuasion.
239 Portrait of Lady.
351 Douglas Jerrold, Esq. (Scottish N.P.G. Presented by W. Hepworth Dixon, 1869.)
1854 114 Portrait of Gentleman.
146 Portrait of Lady.
199 Mrs. Robert Stewart.
336 Mrs. Thomas Edington.
429 Portrait of Lady.
1855 12 Mr. John Pollock: Presentation Portrait.
264 George Coats, Esq.
298 Lady Louisa Wardlaw Ramsay.
314 Mrs. Mackenzie, of Craigpark.
363 Mrs. James Jameson.
390 Miss Norah Fergusson.
552 Mr. William Cameron, Gartsherrie. Painted for James Baird, Esq., M.P.
1856 75 Mrs. Inglis.
90 Mr. and Mrs. Auchterlonie.
192 Mrs. John Stewart.
303 John Walker, Esq.
349 Dr. Clark, of Wester Moffat.
393 William Murray, Esq., Glasgow.
433 W. D. Roberts, Esq.
178 *Bath Street, Glasgow.*
1857 122 Mrs. Weir.
206 Mrs. Robson.
226 Walter Gray, Esq.
248 John Stewart, Esq.
280 Mrs. Muter, of Broompark.
321 Mrs. J. J. Robertson.
328 Master David Dunlop.
389 George Baird, Esq., Strichen.
14 *Montague Place, Glasgow.*
1858 60 John Houldsworth, Esq.
73 Family Group.
191 Mrs. William Russell.
259 Mrs. James Hunter.
334 James Hunter, Esq.
468 Alexander Baird, Esq., Ury.
1859 28 Mrs. M. Muir and Son.
64 May.
134 Bobby.
161 Portrait Group: Family of John Houldsworth, Esq.
186 Horatio Macculloch, Esq., R.S.A. (*Vide* **1863,** No. 161.) (Presented by Mr. Macnee to the Royal Scottish Academy for their Artist-Portrait Collection. N.G. of Scotland. Presented by the R.S.A., 1910.)
207 Robert Hepburn, Esq. Presented to him by Members of the Caledonian Society of London.
247 James Richardson, Esq., Ralston.
452 James Baird, Esq., and his Working-Staff, Gartsherrie.
1860 149 Clarkson Stanfield, Esq., R.A., H.R.S.A. Painted for the Portrait Gallery of the Royal Scottish Academy. (*Vide* **1863,** No. 180.)

302 Alexander Morison, Esq., Dean of the Faculty of Procurators, Glasgow. Painted at their request for their Hall.
315 A Portrait.
435 William Hamilton, Esq., Minard.
486 Mrs. Moffat.
554 Matthew M. Muir, Esq.
1861 36 William M'Kenzie, M.D. To be placed in the Eye Infirmary, Glasgow.
138 George Wilson, Esq., of Auchineden.
189 Portrait of Lady.
323 George Brown, Esq.
333 Mrs. Curle.
336 Dr. Gairdner, F.R.C.S., Edinburgh.
407 Reading a Story.
430 Mrs. James Hogg.
515 Archibald M'Neill, Esq.
1862 124 La Débutante.
125 Robert Macnee, Esq., 95th Regiment.
336 Master Orr Ewing.
353 A Portrait.
436 The Opera Box.
469 Children of William Neish, Esq., London.
576 Portrait of Lady.
663 James and Lillie, Children of Robert Dalgleish, Esq., M.P.
1863 126 A Portrait.
320 D. Richardson, Esq.
335 James Steven, Esq.
452 Mary and John, Children of R. Dalgleish, Esq., M.P.
465 An Old Lady.
490 Dr. F. H. Thomson.
498 Prying into Futurity.
1863 48 Burns and His First Love.
Lent by Matthew M. Muir, Esq.
87 Late Mr. John Sheriff, A.R.S.A. (*Vide* **1880,** No. 42.)
Lent by the Royal Scottish Academy.
155 J. F. Williams, R.S.A. (*Vide* 1836, No. 31.)
Lent by the Royal Scottish Academy.
161 Horatio Macculloch, Esq., R.S.A. (*Vide* 1859, No. 186.)
Lent by the Royal Scottish Academy.
180 Clarkson Stanfield, R.A., H.R.S.A. (*Vide* 1860, No. 149.)
Lent by the Royal Scottish Academy.
195 Mrs. Wiseman.
204 Rev. Dr. Wardlaw.
255 La Débutante.
Lent by James Rodger, Esq.
1864 225 Thomas Richardson, Esq., Ralston.
233 Mrs. J. Richardson, Ralston.
357 Childhood.
379 Kenneth M'Leod, Esq., Grishernish.
422 John Orr Ewing, Esq., Ratho.
424 Mrs. John Ferguson and Son.
1865 278 James Aitken, Esq.
471 Mrs. David Richardson.
614 'How can my poor heart be glad When absent from my sailor lad?'
632 Mrs. Colin Croll.
1866 414 My Little Dolly.
505 Robert Home, Esq., Bewick: Presentation Portrait.
543 'The Ballad.'
549 Robert Monteith, Esq., Carstairs.
667 Adam Pearson, Esq.
1867 417 Mrs. Gumprecht.
481 Douglas Campbell, Esq., Blythswood.
573 R. D. Douglas, Esq., of Blythswood. (Not in all Catalogues.)
597 Daniel Macnee, jun., Esq.
1868 592 Adam Sim, Esq., Coulter Mains: Presentation Portrait.
652 Alex. Dunsmure, Esq.
693 Mrs. John Burns.
709 Sir George Ramsay, Bart., Banff.
1869 195 Mrs. Henry Hannan.
212 Miss Kerr.
337 Viscount Melville, K.C.B., in uniform of Royal Archers. To be placed in the Archers' Hall, Edinburgh.
402 Portrait Group: Sisters.
522 David Hutcheson, Esq. (Kelvingrove Art Gallery, Glasgow. Bequeathed by the Sitter, 1885.)
1870 319 Mrs. John Wilson.
455 Alexander Smollett, Esq., of Bonhill. To be placed in the County Hall, Dumbarton.
521 Master Stewart.
541 The Rev. Dr. Begg, Newington. Presented by his Congregation. (Scottish N.P.G. Presented by Dr. Begg's Family, 1893.)
702 Mrs. David Wallace.

Macnee, Sir Daniel—*continued*

1871 261 Sir Alexander Grant, Bart, LL.D., Principal, University of Edinburgh. Painted for University of Bombay.
381 Charles Tennant, Esq., of Glen. Presented by friends connected with the Tharsis Company.
491 Adam Paterson, Esq.
1872 142 Dorcas. Painted as a Contribution to a Charity Bazaar.
Lent by James Bain, Esq., Glasgow.
148 Mrs. Peter Simpson.
202 Rev. Robert Gillan, D.D.: Presentation Portrait.
217 David Anderson, Esq., of Moredun.
343 Rev. Thomas Barclay, D.D., the University of Glasgow.
Lent by the College.
1873 18 Rev. Dr. Hannah, late Warden of Trinity College, Glenalmond. Presentation from the Students and others.
52 William F. Burnley, Esq.
87 Robert Carruthers, LL.D.
205 Rev. Dr. Grant. Painted by desire of the Congregation of St. Mary's, Edinburgh.
233 Mrs. Henderson Dunsmure.
416 Sir James Moncrieff, Bart., Lord Justice-Clerk of Scotland.
583 Colin R. Dunlop, Esq.
1874 66 Miss S. S. Bolton.
164 Lord Justice-General.
197 Rev. James Taylor, D.D. Presented by a number of Friends interested in Scottish National Education. (Scottish N.P.G. Presented by J. P. Taylor, 1910.)
362 Rev. Alex. M'Ewen. Presented by Claremont Congregation.
1875 31 Donald and Norman, Sons of Daniel Macfarlane, Esq.
268 Mrs. George Coats.
301 Portrait of Gentleman.
372 Samuel Hay, Esq. Presented by Officials of the Union Bank of Scotland, Edinburgh.
1876 196 John Murray, Esq.
225 David Smith, Esq., North British Insurance Company. Painted for the Edinburgh Board of Directors.
245 Mrs. Sam Bough.
305 Admiral Sir William Edmonstone, Bart., M.P.
429 Sir William Gibson-Craig, Bart. Painted for the Royal Bank of Scotland, Edinburgh.
524 A Day Dream.
Lent by Mrs. Wiseman.

6 *Learmonth Terrace, Edinburgh.*

1877 203 Mrs. David Jeffrey.
367 Alexander Denniston, Esq., of Golfhill.
445 David Jeffrey, Esq.
1878 227 Robert Dalgleish, Esq., ex-M.P. Painted for the Corporation of the City of Glasgow. (Kelvingrove Art Gallery, Glasgow.)
307 Mrs. Daniel Macfarlane.
317 The Hon. Lord Mure.
332 Mrs. E. Rushton Coulborn and Mrs. Canny, Daughters of Sir James Bain.
394 The late Hugh Blair, Esq.
1879 229 The Duke of Buccleuch, K.G. Presented by the Officers of the Edinburgh County or Queen's Regiment of Light Infantry Militia.
250 Sir James Bain, Lord Provost of Glasgow, 1874-77. Painted for the Corporation of Glasgow. (Kelvingrove Art Gallery, Glasgow.)
315 Miss Masterton.
335 Robert Clark, Esq.
406 The late Sam Bough, Esq., R.S.A. (Kelvingrove Art Gallery, Glasgow. Presented by Hugh Reid, 1902.)
413 Professor J. H. Balfour. Painted for Presentation to the University of Edinburgh. (In Senate Hall.)
1880 224 The late James Hozier, Esq., of Newlands, Convener of Lanarkshire. Painted for the County.
295 George, Eleventh Earl of Haddington. Presented by his Tenantry, 1878.
346 Mrs. Jack.
398 John R. Findlay, Esq.
1880 12 Dorcas.
Lent by Sir James Bain, Glasgow.

42 John Sheriff, A.R.S.A. (*Vide* **1863**, No. 87.)
Lent by the Royal Scottish Academy.
61 The Lord Justice-General.
Lent by David Anderson, Esq.
76 David Smith, Esq.
Lent by the North British Insurance Company.
243 Mrs. E. Colburn and Miss Ella Bain.
Lent by Sir James Bain, Glasgow.
1881 18 Mrs. H. V. Haig.
37 J. Boyd Baxter, Esq., LL.D. (Dundee Art Gallery. Presented by Subscribers, 1881.)
186 The Hon. Bouverie F. Primrose, C.B.
215 The late Mrs. A. Gordon Brown.
238 The late Mrs. A. G. Kidston.
1882 52 Portrait of a Lady, aged 99.
158 James MacDonald, Esq., Dumfries.
164 Portrait of Son.
197 Sir James Bain, late Lord Provost of Glasgow.
Lent by Miss Bain.
246 A. Perigal, Esq., R.S.A.
357 Eva in the Orchard.

McTAGGART, William — Painter

Born 1835. Died 1910.

Associate 1859. Academician 1870.

9 *New Street, Edinburgh.*
1855 550 Miss M. Marshall.
597 Miss Marshall.
63 *Cumberland Street, Edinburgh.*
1856 403 The Little Fortune-Teller.
568 Mr. R. Hunter.
591 Portrait in Crayons.
1857 33 Portrait of a Clergyman.
565 Portraits.
1858 93 Jeanie.
300 The First Newspaper.
338 The Sleeper and the Watcher.
434 'The Dispute.'
562 J. Morton, Esq.
598 Herd Lassie.
1859 98 Going to Sea.
373 Thorn in the Foot.
Lent by Charles Hargitt, Esq.
499 Study from Nature.

44 *Howe Street, Edinburgh.*
1860 79 Robert Mercer, Esq., of Scotsbank.
159 The Past and the Present.
349 Impending Retribution.
393 The Dead Robin.
Lent by Charles Hargitt, Esq.
13 *Pitt Street, Edinburgh.*
1861 401 A Girl Knitting.
491 A Corn Field.
512 The Wreck of the Hesperus.
572 The Children of Colonel Fraser, Portobello.
1862 139 Homeward Bound.
441 The Sprained Ankle.
572 The Yarn.
622 The Old Pathway.
687 Lieut.-Col. R. W. Fraser.
1863 162 Puir Weans.
Lent by Robert Craig, Esq.
312 The Old Pump Well. (Smith Institute, Stirling. Bequeathed by T. S. Smith, the Founder, 1869.)
417 'Give us this Day our Daily Bread.'
Lent by Robert Craig, Esq.
484 Going to Service.
535 The Village Appleman.
573 The Old Mill.
648 Mrs. Campbell and Master Farquhar, Ormsary.
766 W. A. Campbell, Esq., of Ormsary.
1863 3 'Give us this Day our Daily Bread.'
Lent by Robert Craig, Esq.
219 The Well.
Lent by Charles Hargitt, Esq.
281 Puir Weans.
Lent by Charles Hargitt, Esq.
3 *Macnab Street, Edinburgh.*
1864 20 Children of W. W. Cargill, Esq., M.P.
257 The Ballad.
Lent by Charles Hargitt, Esq.
304 Autumn.
Lent by G. B. Simpson, Esq.
371 Helping Grannie.
Lent by Robert Craig, Esq.
444 'The whining schoolboy, . . . creeping like snail unwillingly to school.'
Lent by J. Charles Bell, Esq.
561 Spring.
Lent by G. B. Simpson, Esq.
594 Sonnie.

McTaggart, William—*continued*

1865 367 'Word' from the West.
387 A Summer Afternoon.
Lent by W. Ritchie, Esq.
454 The Pressgang.
674 Two Scamps: Portraits.
Lent by Lieut.-Col. R. W. Fraser.
709 The Wayside Breakfast.
Lent by Charles Hargitt, Esq.
1866 318 The Pleasures of Hope.
Lent by J. Charles Bell, Esq.
340 A Day's Fishing: Morning.
Lent by W. Ritchie, Esq.
441 In Charge.
486 A Day's Fishing: Morning.
Lent by W. Ritchie, Esq.
1867 255 Willie Baird.
Lent by J. C. Bell, Esq.
430 The Murmur of the Shell.
Lent by W. Ritchie, Esq.
473 'Herding a wee lamb and ewe.'
Lent by George B. Simpson, Esq
514 'Here on this beach, a hundred years ago.' (*Vide* 'Enoch Arden.')
Lent by George B. Simpson, Esq.
670 'Hide and Seek.'

4 *Melville Terrace, Edinburgh.*

1868 404 Dora. (Diploma Work. R.S.A. Collection.)
1869 39 The Look-out.
145 Young Trawlers.
478 The Mother's Song.
Lent by George B. Simpson, Esq.
499 Lecturing a Shadow.
583 Half Way Home.
602 The Old Net. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
1870 519 The Runaway.
728 Village Connoisseurs.
1871 85 Faëry Treasure.
165 An Old Fisherman. (Dundee Art Gallery. Bequeathed by R. B. Ritchie, 1900.)
327 Adrift.
337 Edith.
573 Loulie and Charlie, Children of Jas. C. Stevenson, Esq., M.P.
580 Amy.
1872 69 The Fisherman's Noon.
161 Robert Houston, Esq.
180 'At Play.'
317 Portrait.
323 Lucy's Flitting.
357 On the White Sands. (*Vide* **1880,** No. 277.)
411 Portrait.

13 *Hope Street, Edinburgh.*

1873 110 The Dominie's Favourite.
113 Alex. Anderson, Esq.
124 Portrait of a Lady. (Probably 'Mrs. Leiper.' N.G. of Scotland. Bequeathed by Sitter's son, W. Leiper, R.S.A., 1916.)
256 Amongst the Bent. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
257 Mrs. Anderson.
371 'Nelly,' Daughter of T. S. Robertson, Esq.
425 Something Out of the Sea. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
1874 35 Robert Hunter, Esq., Provost of Partick. Presented by the Magistrates and others.
57 'Katie.'
76 'Molly.'
87 'Jeanie.'
148 William Halley, Esq.
279 'A Sea Bird.'
Lent by David Brown, Esq.
342 At the Fair.
436 Venturing.
Lent by J. Julius Weinberg, Esq., Dundee.
1875 200 Fern-Gatherers.
Lent by Hugh Steven, Esq.
234 'Through Wind and Rain.' (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by J. G. Orchar, Esq., Broughty Ferry.
380 Portrait.
396 Children of James F. Low, Esq.
499 The Leaves in Autumn.
581 'Jeannie.'
810 Sketch of the Bathers.

1876 67 On the Sandhills: in Summertime.
Lent by J. J. Cowan, Esq.
243 The Wee Herd-Laddie. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq.
289 The Young Fishers.
867 Resting.
889 Stormy Weather.
1877 221 Sunny Showers.
Lent by Archibald Smith, Esq.
302 A Highland Burn.
371 Bramble Gatherers.
Lent by Henry Gourlay, Esq.
395 Nelly.
Lent by J. Y. Guthrie, Esq.
968 A Sou'-Wester.
1001 A Sunny Shore.
1878 333 The Fisher's Landing.
Lent by A. B. Stewart, Esq.
424 A Day on the Seashore.
Lent by Henry Gourlay, Esq.
914 Seedtime.
Lent by James F. Low, Esq.
1057 Gathering Drift.
Lent by Geo. Hart, Esq.
1078 In the Beans.
1879 73 'Gracie.'
Lent by J. R. Findlay, Esq.
257 Bait-Gatherers.
344 On a Whinny Knowe.
Lent by T. G. Taylor, Esq.
416 David Stevenson, Esq., Haddington.
908 Near the Mull of Cantyre.
Lent by Captain Lodder.
1030 Mist Clearing Off.
1062 Along the Shore.
Lent by W. Chamberlin, Esq.
1880 34 Dulse-Gatherers.
Lent by J. Christie, Esq.
200 The late Rev. John Black.
248 When the Boats come in.
Lent by the Royal Association for the Promotion of the Fine Arts in Scotland.
356 Patrick Adam, Esq.
498 The Two Brothers.
513 James Templeton, Esq.
523 Mrs. Templeton.

1880 60 The Young Fishers.
Lent by G. B. Hart, Esq.
88 Scene from 'Enoch Arden.'
Lent by G. B. Simpson, Esq.
235 David Stevenson, Esq.
Lent by Provost Stevenson, Haddington.
277 On the White Sands. (*Vide* 1872, No. 357.) (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by J. G. Orchar, Esq.
483 The Bathers.
Lent by W. Forrest Salmon, Esq., Glasgow.
1881 8 'Through the Barley.'
54 Mrs. Lodder.
174 John Turnbull, Esq.
209 'As happy as the day is long.'
Lent by William Chamberlin, Esq.
345 Up on the Sandhills.
Lent by George Halley, Esq.
791 Off Helen's Isle.
Lent by George B. Hart, Esq.
816 Turn of the Tide: Sunset.

24 *Charlotte Square, Edinburgh.*
1882 222 'Away to the West as the Sun wears down.'
Lent by James Dickie, Esq.
353 John Cameron, Esq.
Lent by Hugh Cameron, Esq., R.S.A.
409 Mrs. Lawrie.
439 John Brown, Esq., Paisley.
836 Crab Fishers.
Lent by Arthur Sanderson, Esq.
1883 59 Fishing in the Atlantic Surf.
223 Lobster-Fishers.
343 Robert D. Orr, Esq.
357 Summer Breezes.
1884 41 A Message from the Sea. (Dundee Art Gallery. Presented by J. G. Orchar, 1884.)
252 R. B. Finlay, Esq., Q.C.
337 May Morning.
918 The Cold Grey Sea.
1023 After the Storm.
1885 99 George Paterson, Esq.
212 A Summer Idyll.

McTaggart, William—*continued*

216 Robert Greenlees, Esq. (Kelvingrove Art Gallery, Glasgow. Presented by Sitter's Family, 1894.)
373 Mrs. Paterson.
409 'Homeward Bound': a Fresh Breeze.
1012 Stormy Weather.
1886 126 The Shell.
557 The Belle.
1887 50 Mrs. Orchar. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
158 For Shelter.
442 Cut Roses.
763 The Blackbird's Nest.
790 Seed-Time.
1887 694 For His Daily Bread.
1888 278 Over the Harbour Bar.
369 The Bathers. (Small version of this picture bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
393 Corn in the Ear.
428 Lottie and Mabel.
Lent by Lockhart Thomson, Esq.
1889 195 Machrihanish Bay.
291 Corn Flowers.
Lent by W. B. Mackay, Esq.
Dean Park, Broomieknowe.
1890 11 Carnoustie Bay.
170 Moss Roses.
1891 20 Mist clearing off: Mull of Cantyre.
Lent by T. Hall Cooper, Esq.
212 Ocean.
308 Autumn Sunshine in Sandy Dean.
Lent by Aitken Dott & Son.
331 The Apprentice.
349 Green Fields.
Lent by John Millar Crabbie, Esq.
467 The Turn of the Tide.
1891-2 278 The Fisher.
290 Spring.
Lent by W. Stephen, Esq., Broughty Ferry.
431 The Golfer.
Lent by W. Stephen, Esq.
1893 237 Oak Leaves in Autumn. (Same picture as 1910, No. 126.)
283 'Blithe October.'
1894 93 Joseph Henderson, Esq., R.S.W.
117 'Ere School begins.'
181 'Caller Ou.'
1895 263 The Bathers.
Lent by Robert Brechin, Esq., Glasgow.
323 Dr. Watson. (Dundee Art Gallery. Presented by J. G. Orchar, 1894.)
1903 337 Cornfields.
1904 359 Carrington Mill.
Lent by W. B. Chamberlin, Esq.
1910 69 Sunset.
Lent by John Duncan, Jun., Esq., Trinity.
126 Portrait of the Artist. (Same picture as 1893, No. 237.)
161 The Young Fishers.
Lent by Geo. B. Hart, Esq., Edinburgh.
1911 13 Midsummer Noon.
Lent by the Trustees of the late William McTaggart, R.S.A.
106 The Preaching of St. Columba.
Lent by the Trustees of the late William McTaggart, R.S.A.
350 Ossian's Grave, Kilbrannan Sound, from Ardcarrach.
Lent by James L. Caw, Esq., Edinburgh.

MacWHIRTER, John — **Painter**

Born 1839. Died 1911.

Associate 1867-82. Hon. Member 1882.

5 *St. Patrick Square, Edinburgh.*
1854 32 Old Cottage at Braid.
1855 220 Summer Time.
222 On the Water of Leith.
1856 3 December Morning.
55 Waterside in October.
211 Green Leaves.
507 Starlight.
508 Lowering Day: Queensferry.
509 Grey Morning.
1857 38 Near Glen Sligachan, Skye.
188 Study near Colinton: Spring.
297 In Skye: Looking to Mainland. (A picture entitled 'In Skye,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')

357 From Slateford Bridge.
1858 232 Looking down a Valley: Morning.
420 A Hillside, Arran.
589 Quiet Day in Early Spring.
630 In Dalmeny Woods.
Lent by Robert Horn, Esq.

96 *George Street, Edinburgh.*
1859 366 Gossau-see, Salzkammergut.
562 Autumn.
616 Market Place, Cologne.

1 *Mound Place, Edinburgh.*
1860 206 Skirts of a Wood in May.
235 Under the Vine, Heidelberg. (By J. MacWhirter and W. Q. Orchardson.)
565 Near Scriden Point, Arran.
701 A Mountain Stream in Arran.
757 Wild Roses.
1861 86 Night by the Seaside.
483 A Deserted Smithy.
500 A Quiet Pool.
524 In a Little Birch Wood.
550 Corrie, Arran.
617 A Lowland Stream.
1862 259 Summer Midnight in Norway.
Lent by James Cowan, Esq.
278 A Summer Day in Norway.
Lent by Charles Cowan, Esq.
484 A Spring Evening.
500 Foxglove Study.
617 Autumn Sunset.
634 Near Hallstadt, Salzkammergut.
818 Among the Heather: Autumn.
1863 45 Summer Midnight: Brixdal, Norway.
144 Part of Brixdal Glacier.
522 A Spring Day: Birch Trees Budding.
Lent by James Cowan, Esq.
706 Brixdal Glacier, Norway.
709 A Birch Tree, Norway.
1863 53 In a little Birch Wood.
Lent by James Cowan, Esq.
238 Avenue: Autumn.
Lent by J. T. Carnegie, Esq.
1864 265 The Coliseum, Rome: Moonlight.
Lent by David Gibson, Esq.
319 Campagna of Rome.
352 Rome: Ave Maria.
Lent by James Cowan, Esq.
572 Arch of Titus and the Coliseum, Rome.
Lent by James Cowan, Esq.
597 The Campagna of Rome.
Lent by J. T. Gibson-Craig, Esq.
612 Old Mill, Norway.
662 The Barbarini Pine, Rome: Sunset.
1865 63 Bell Heather.
Lent by James Cowan, Esq.
283 Capri, Bay of Naples.
347 The Exile's Garden.
445 In Capri, Italy.
484 Wild Roses.
708 Temple of Vesta, Rome: Evening.
Lent by James Falshaw, Esq.
771 Mountain Road, Arran.
801 Kelso Abbey: Evening.
1866 529 Harvest in Arran.
Lent by H. Y. Simson, Esq.
660 Daybreak.
712 Palm Forest: Evening.
1867 279 Inchmahome: Autumn Evening.
Lent by John Grahame, Esq., Glenny.
475 Venice: The Piazzetta. (A picture entitled 'Venice,' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by J. C. Bell, Esq., Dundee.
570 Mountain Silence.
648 The Manse Garden: Autumn.
Lent by Jas. G. Orchar, Esq., Dundee.
1868 448 A Pine Forest.
457 At Brixdal, Norway.
Lent by David Gibson, Esq.
539 Twilight in the Sound of Jura.
Lent by J. F. White, Esq., Aberdeen.
566 The Convent Garden. (By G. P. Chalmers and J. MacWhirter.)
Lent by H. B. Muir, Esq., Glasgow.
678 Water Lilies.
Lent by W. B. Robertson, Esq., Dundee.
1869 28 Old Edinburgh: Night.
588 The Haunted House.
603 'A great while ago the world began
With a heigh-ho! the wind and the rain.'
760 Arch of Titus and Coliseum, Rome: Moonlight.
778 A Study.

1 *Mound Place, Edinburgh, and 1 Titchfield Villas, Regent's Park North, London.*
1870 592 Harvest by the Sea.
Lent by John M'Gavin, Esq., Glasgow.

MacWhirter, John—*continued*

723 The Moor of Rannoch.
Lent by Henry Gourlay, Esq., Dundee.
735 'Cauld blaws the blast across the moor.'
1871 2 Standing Stones on Mauchrie Moor.
495 The Monastery: Moonlight.
1 *Titchfield Road, Regent's Park, London.*
1873 122 The Clansman's Grave.
925 Monastery at Fiesole.
976 Machrihanish Bay.
1874 92 The Fisherman's Haven. (Rochdale Art Gallery. Presented by R. T. Heape, 1911.)
6 *Marlborough Road, St. John's Wood, London.*
1875 87 Glencoe. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq.
758 Heather and Fungus.
759 Heather. (Hull Art Gallery. 'Heather, Scottish Highlands.' [? Same.] Bought 1909.)
1876 49 St. Martin's Cross, Iona.
1878 47 Thunderstorm on the Prairie.
299 Salt Lake City, Utah.
1880 33 The Three Graces
Lent by Henry Mason, Esq., Bankfield.
1880 69 Daybreak.
Lent by James Young, Esq., LL.D., Kelly.
216 Old Edinburgh: Moonlight.
Lent by James Young, Esq., LL.D.
1882 285 A Valley by the Sea.
1 *Abbey Road, St. John's Wood, London, N.W.*
1883 118 Ossian's Grave.
1885 45 A Sermon by the Sea. (Dundee Art Gallery. J. G. Orchar Bequest, 1898, for projected Gallery at Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
168 The Windings of the Forth.
1885 297 Seal Rocks, San Francisco.
426 Iona.
867 A Fisherman's Haven.
904 The Wanderer.
915 The Wanderer.
1887 285 The Three Witches.
1887 475 Neidpath Castle, on the Tweed.
496 Berwick-on-Tweed.
519 In Dalmeny Woods.
Lent by John Hutchison, Esq., R.S.A.
1888 23 Edinburgh, from the Salisbury Crags.
Lent by G. W. Parker, Esq., Kent.
1891 233 Ellen's Isle, Loch Katrine.
475 The Afterglow.
1894 131 Edinburgh, from St. Anthony's Chapel.
Lent by John Cowan, Esq., Beeslack.
1896 183 June in the Austrian Tyrol. (N.G. of British Art. Sir Francis Chantrey Bequest Purchase, 1892.)
Lent by the Royal Academy of Arts, London.
1897 111 'Otium cum Dignitate.'
1900 351 Dark Loch Coruisk.
Lent by William Clark, Esq., Largo.
1905 502 The Sleep amongst the Lonely Hills.
Lent by Geo. McCulloch, Esq., London.
1911 1 The Coliseum at Rome, by Moonlight.
Lent by Mrs. Miller Morison, Edinburgh.
217 Loch Coruisk.
Lent by Charles W. J. Tennant, Esq., Edinburgh.
337 The Arch of Titus.
Lent by Hugh Cameron, R.S.A.

MARSHALL, William Calder
Sculptor

Born 1813. Died 1894.

Associate 1840-61. Hon. Member 1861.

10 *Archibald Place, Edinburgh, and 23 Alfred Street, Torrington Square, London.*
1836 329 Eve and First-born.
1837 358 Innocence.
369 Hero guiding Leander across the Hellespont.
373 The Evening Prayer.
379 Alto-Relievo: Sophronio and Olindo. (Salford Art Gallery. Same subject in the round, in plaster. Presented by the Artist, 1885.)
Rome, and 10 Archibald Place, Edinburgh.
1838 407 Marble Head of Italia.

410 Bas Relief: An Interview between Hero and Leander.
411 Psyche. (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. *Vide* p. 113.)
416 Cupid feeding the Doves of Venus.
423 Medallion: Head of Sterne's Maria.

6 *Upper Belgrave Place, Pimlico, London.*
1839 485 Hebe Rejected. (*Vide* 1916, No. 62.) (N.G. of Scotland. Bequeathed by Douglas Cheape, 1861.)
499 Jacob.

6 *Upper Belgrave Place, Pimlico, and* 10 *Archibald Place, Edinburgh.*
1840 379 Sappho: Head in Marble.
387 Rebecca at the Well: in Marble.
389 Bas Relief in Marble: Study of a Head.
1841 542 Hercules rescuing Hesione from the Sea Monster.
549 Ophelia.
559 Instruction.
560 The Bath.
1842 542 Alto-Relievo in Marble: Cupid Feeding the Doves of Venus.
543 Alto-Relievo in Marble: Psyche opening the Box of Cosmetics.
545 Sketch of Design to commemorate the Victories of Wellington.
1843 586 Ophelia: Bust in Marble.
591 The Fountain Glass: Statue in Marble.
594 Puck.
1844 564 May Morning.
566 Caractacus before Claudius.
568 The Lost Breakfast.
1845 555 The Morning Star.
559 The Evening Star.
561 Little Red Riding Hood.
1847 633 Paul and Virginia. (Kelvingrove Art Gallery, Glasgow. Presented by Executors of the Artist, 1896.)
640 Ariadne.
1849 624 The Dancing Girl Reposing.
1852 674 Henry: a Bust.

Lower Belgrave Place, London.
1853 679 Sabrina. (Walker Art Gallery, Liverpool. Statue in Plaster. Presented, 1896.)
680 Willie.

47 *Ebury Street, Eaton Square, London.*
1855 758 Bessie: a Portrait in the Nursery.
773 Medallion: Psyche borne by Zephyrs.
780 Bust in Marble of a Lady.
784 Ajax praying for Light. (Presented by the Sculptor to the R.S.A. Collection.)
786 First Whisper of Love.
1856 724 Bust in Marble of P. Allan Fraser. (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. *Vide* p. 113. At Hospitalfield is also the Artist's bust of Mrs. Allan Fraser.)
740 Bust of the late Samuel Rogers.
744 Ophelia: Bust in Marble.
745 Sabrina: Bust in Marble.
746 Statue of Ariel.
749 The Refuge: Group in Marble of Mother and Child.
1857 101 'She never told her love, . . .
She sat, like patience on a monument,
Smiling at grief.'
102 The Mother's Prayer.
689 Imogen: Statue in Marble.
1859 709 Ophelia.
730 Ruth. (*Vide* 1873, No. 669.)
1864 701 Undine. (Mappin Art Gallery, Sheffield. Plaster Model. Presented by the Sculptor, 1889. Walker Art Gallery, Liverpool. In Marble. Presented, 1910.)
731 Kilmeny: Bust in Marble.
1865 883 A Summer Cloud.
1866 873 Cordelia: Bust in Marble. (Salford Art Gallery. In Plaster. Presented by the Artist, 1885.)

115 *Ebury Street, Eaton Square, London.*
1871 762 A Pompeian: Bust in Marble.
789 The Tryst. (Patrick Allan Fraser's Hospitalfield Trust, Arbroath. In Plaster. *Vide* p. 113.)
1873 669 Ruth: Marble. (*Vide* 1859, No. 730.) (Hospitalfield Trust, Arbroath, 'Ruth Gleaning.' *Vide* p. 113.) Lent by P. Allan Fraser, Esq., H.R.S.A.
1874 582 The Venerable Bede translating the Gospel. (Salford Art Gallery. In Plaster. Presented by the Artist, 1885.)
1875 669 'The Old Story': in Terra Cotta.

Marshall, William Calder—*continued*

671 'The New Story': in Terra Cotta.
1880 774 The Mother's Kiss: Terra Cotta.
807 Stepping-Stones: Statue in Bronze. (Salford Art Gallery. In Plaster. Presented by the Artist, 1885.)
1883 830 Cinderella: Statue in Marble.
1884 852 Sabrina thrown into the Severn: Group, Bronze.
1885 822 Little Bo-Peep: Statue in Marble.
1886 820 The Temptation of Eve.
832 The Last Days of Pompeii.
1887 708 'Then sang Deborah.'
1889 772 'A Foolish Virgin.'
1891 562 A Summer Noon.
1916 62 Hebe: Life-size Statue in Marble. (*Vide* 1839, No. 485.)
Lent by the N.G. of Scotland.

MARTIN, John Painter and Engraver

Born 1789. Died 1854.
Hon. Member 1829.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

London.
1826 201 A Composition.
202 A Composition.

SCOTTISH ACADEMY.

30 *Allsop's Terrace, New Road, London.*
1828 323 Mezzotinto Print of Joshua commanding the Sun to stand still.
1829 135 The Deluge.
364 Engraving of the Deluge.
365 Engraving of Belshazzar's Feast.
366 Engraving of Joshua commanding the Sun to stand still.

MELVILLE, Arthur Painter

Born 1858. Died 1904.
(*D.N.B.* incorrectly gives birth date as 1855.)
Associate 1886.

22 *Montague Street, Edinburgh.*
1875 248 A Scotch Lassie.
5 *Caledonian Crescent, Edinburgh.*
1876 14 An Autumn Ramble.
31 Forbidden Fruit.
268 In Days of Old.
377 The Cup that Cheers.
16 *Picardy Place, Edinburgh.*
1877 141 Thistle-Down.
142 A Cup of Cold Water.
Lent by J. H. Annandale, Esq., Lasswade.
515 An Odd Corner.
595 The End of the Day.
1878 69 Evening of a Wet Day.
Lent by J. H. Annandale, Esq.
90 The End of its Journey.
Lent by J. H. Annandale, Esq.
160 'Havering.'
687 The Gardener's Daughter.
1879 1007 The Virgin's Gate, Mont St. Michel.
1043 Market Day at Granville.
1045 Gossip.
1880 214 A French Peasant.
227 'Coming thro' the Rye.'
488 Return from the Fields.
1057 On the Seine.
15 *Shandwick Place, Edinburgh.*
1881 233 'Les Laveuses.'
488 A Shepherd.
Lent by J. P. Heseltine, Esq., London.
712 Old Enemies.
853 Interior of a Turkish Bath.
Lent by A. Sanderson, Esq., Edinburgh.
Cairo.
1882 772 A Cairo Coffee-House.
792 Past and Present.
819 The Sphinx.
1016 Portrait.
5 *Queen Street, Edinburgh.*
1883 20 Arab Interior.
937 A Cairo Bazaar.
1039 A Bagdad Coffee-House.
1051 Achmet.
1884 691 Augusta.
1024 The Call to Prayer: Midan Mosque, Bagdad.
1885 1023 At the Door of the Mosque of El Alcazzar.
1059 Laban and his Flocks.
1885 98 The Pilgrim's Prayer.
125 Mrs. Sanderson.

391 A Khan.
1886 151 Miss Ethel Croall.
153 Laban.
915 Kirkwall Fair.
1000 St. Magnus Cathedral.
1887 803 'Old Edinburgh,' by Night.
866 Preparing for a Sortie.
Lent by J. Auldjo Jamieson, Esq., Edinburgh.
881 Revolt of a Tribe.
Lent by J. C. Cox, Esq., Dundee.
907 'Old Edinburgh,' by Day.
1887 144 Funeral Service in an Orcadian Cottage.
642 Ghosts of the Past.
1889 35 Portrait of a Lady.
946 The Court of a Mosque.

2 Stratford Avenue, Kensington, London, W.

1890 592 The Camel Market, Aden.
Lent by J. C. Cox, Esq.
702 Abdullah, the Snake-Charmer.
Lent by R. Strathern, Esq., Edinburgh.
1891 655 The Alhambra.
732 The Javonaise Dancers.
773 Gitana Dancing Girl.
1891-2 644 An Eastern Shepherd.
1893 389 Blue and Gold.
421 Mossul.
460 A Bull Fight.
1894 450 A Moorish Procession, Tangiers. (N.G. of Scotland. Bought 1907.)
1895 547 Sirocco.
569 Balruddery House.
596 Sunrise on San Georgio Maggiore.
1896 579 A Capture of Rebels.

13 Melbury Road, Kensington, London.

1898 288 A Spanish Muleteer.
643 The Captured Spy. (Kelvingrove Art Gallery, Glasgow. Bought 1908.)
688 A Spanish Fishing Village.
1899 232 The Man in Knickerbockers.
601 Outside the Bull Ring.
643 The Grand Bazaar, Muscat.
1902 682 The Red Portière.
1904 107 Garnet Sails.
Lent by Mrs. M'Ewen.
1905 59 The Turkish Bath.
Lent by Arthur Sanderson, Esq.
65 Coffee Stall, Cairo.
Lent by John Tullis, Esq., Glasgow.
66 The Call to Prayer.
Lent by J. H. Annandale, Esq., Polton.
69 The Blue Night.
Lent by Mrs. Melville, London.
93 The Shieling, Brig o' Turk.
Lent by Mrs. Melville.
119 The Barber's Shop. (British Museum Print Room. Presented by the Artist's widow, 1908.)
Lent by Mrs. Melville.
144 'And there was no room for them in the Inn': Unfinished. (N.G. of Scotland. Bought 1907.)
Lent by Mrs. Melville.
258 The White Piano.
Lent by C. M. Margarison, Esq., Preston.
556 'Evy.'
Lent by Mrs. Alastair Campbell, Auchindarrock.

MEMES, Dr. (of Ayr) — Painter

Hon. Member 1833.

(Probably John S. Memes, A.M., author of 'Memoir of Canova,' 1825, and 'Life of Cowper,' 1834. In 1824, when he was 28, John S. Memes was a candidate for the office of Rector of the Edinburgh Academy. The British Museum copy of his printed letter addressed to the Directors bears the following MS. note by Lord H. Cockburn: 'All the other candidates, being about 90 in number, have left their merits to be stated by their friends; but this person chuses to state his own. This address is a sufficient evidence [independantly of the satin neckcloth] of his being a most conceited, shallow fool. Clear against him.')

For portraits of Dr. Memes *vide* Stevens 1835, No. 119, and 1853, No. 111.

Wellington Square, Ayr.

1833 269 Genoa, from the Capuchin Convent: Sunset.
1837 316 Geneva, from the Right Bank of the Rhone.

MICHIE, James Coutts **Painter**

Born 1861.

Associate 1893.

3 *South Elgin Street, Edinburgh.*
1877 57 A Study from Nature.
10 *Picardy Place, Edinburgh.*
1878 3 Watching the Boats.
121 Evening at Fraserburgh.
412 Winter in the Highlands.
Lent by C. Coutts, Esq., Aberdeen.
1879 96 Carting Seaweed: Pittullie Bay.
507 Fruit-Gathering.
742 David Deans on his way to Court.
1880 103 Amongst the Stooks.
246 Through the Woods.
547 The Parish Doctor.
16 *Picardy Place, Edinburgh.*
1881 10 Victims of Claverhouse.
86 Tweedmouth, Berwick-on-Tweed.
188 Among the Wild Flowers.
354 Her Winter's Care.
598 The Herbalist.
1882 60 Marguérites.
404 'But if she sits in her garden bower.'
417 The First Lesson.
679 D. Lyall Grant, Esq., Aberdeen.
1883 385 The Naturalist's Home
487 Normandy Pets.
610 In the Orchard.
1884 28 Blossom.
102 A Summer Day in Normandy.
430 Minnie.
505 By the Bay of Salerno.
1885 113 An Autumn Landscape.
146 W. M'Combie, Esq., of Easter Skene and Lynturk.
173 Resting.
327 The Story of the Madonna.
443 The Piazza Marcati, Amalfi.
1886 130 An Armful of Roses.
422 The Marquis of Huntly. (In University of Aberdeen.)
591 Feeding-Time.
1887 146 A Corner in Tangier.
398 Mrs. Brooks, Daughter of Sir John Drummond Hay.
575 Gossip in Morocco.
586 Prison Door, Tangier.
649 George Shand, Esq.
1888 70 Moorish Bazaar.
265 Snake Charmer, Tangier.
424 Maria.
697 Portrait.
1889 263 An Amber Offering to her First Veil.
612 Master Mann, Aberdeen.
1890 237 A Moorish Patio.
426 Harvest Song.
433 The Belle of the Village.
662 After the Storm: Pastel.
1A *Crown Place, Aberdeen.*
1891 11 Evening Prayer.
201 The Misses Henderson, Aberdeen.
213 The Home of the Wild Fowl.
286 Homewards.
403 A Morning's Offering.
1891-2 74 Preston Mill.
452 Sheep on Turnips: Eventide.
1893 53 The last Gleam of Sunlight.
91 Autumn Clouds.
1894 231 Eventide.
250 Golden Autumn. (K. K. Moderne Gallerie, Vienna. Bought.)
337 Miss A. Duthie.
1895 16 Mrs. Robertson.
140 The Moor.
185 E. M. O.
259 The New Moon.
1896 150 Kenneth Anderson, Esq.
187 Eventide.
374 When the Sun is low.
1A *Crown Place, Aberdeen, and 9 Primrose Hill Studios, London.*
1897 17 The Wane of Sunset.
294 The Closing Day.
1898 153 Sir William Henderson, Aberdeen.
383 Miss Muriel Wallace.
1899 428 Hay Time in the Fens.
4B *Crown Terrace, Aberdeen, and 9 Primrose Hill Studios, London.*
1900 376 M. Dalgarno.
1901 17 Autumn Shadows. (Aberdeen Art Gallery. Presented by Henry Straker, 1913.)
352 D. Jugurtha Dunlop, Esq.
1902 472 Home from Pasture. (New Zealand Academy of Fine Arts, Wellington. Bought *c.* 1903.)
1903 329 Brunette.
1904 194 James Eadie, Esq., D.L., Dufftown.

351 Elsie May, Daughter of D. Croal Thomson, Esq.
1905 152 Autumn Evening.
282 Penserosa.
286 The Moors of Galloway.
1906 389 The Shadows of Autumn.
410 Return of the Flock : Moonlight.
1908 293 Olive.
323 H. W. Hope, Esq. : Presentation Portrait.
1909 132 Among the Pines, Picardy.
241 Sketch Portrait of Allan Graham, Esq.

184 *Queen's Gate, London.*
1910 227 A Wind-swept Moor.
1911 180 Among the Poplars, Picardy.
198 Evening among the Dunes.

Oakhill Studio, Haslemere, Surrey.
1912 51 The Shadow of the Mill.
1913 10 On a Windswept Moor.
1914 379 On the Nile, near Luxor.
1915 393 The Wane of Autumn.
1916 172 Windswept Pasture.

MILLAIS, Sir John Everett, P.R.A. Painter

Born 1829. Died 1896.

Hon. Member 1866.

1852 9 'She only said, "my life is dreary—He cometh not!" she said.'
Lent by H. Farrer, Esq., London.
93 'And one shall say unto him, What are these wounds in thine hands?'
Lent by Henry Farrer, Esq.

83 *Gower Street, Bedford Square, London.*
1853 188 Ophelia. (*Vide* 1897, No. 355.)
Lent by Henry Farrer, Esq.
1854 322 Ferdinand lured by Ariel.
Lent by R. Ellison, Esq., Sudbrook Holme, Lincolnshire.
437 The Return of the Dove to the Ark. (Oxford University Gallery. Bequeathed in 1872 by Thomas Combe, who commissioned the picture in 1852.)
Lent by Thomas Combe, Esq., Oxford.
1855 353 The Wedding Cards.
Lent by John Miller, Esq., Liverpool.
557 Landscape and Figures.
Lent by John Miller, Esq.
558 Sketch of 'The Order of Release.' (Finished Picture. N.G. of British Art. Henry Tate Gift, 1898.)
Lent by Wm. Wilson, Esq., Banknock.

16 *York Terrace, Regent's Park, London.*
1858 89 The Blind Girl. (Birmingham Art Gallery. Presented by Rt. Hon. Wm. Kenrick, 1892.)
Lent by John Miller, Esq.
289 Autumn Leaves. (Manchester Art Gallery. Bought 1892.)
Lent by John Miller, Esq.

Bower's Well, Perth, and London.
1859 27 The Rescue.
Lent by Joseph Arden, Esq., London.

7 *Cromwell Place, South Kensington, London.*
1867 557 'Charlie is my Darling.'
1869 153 The Minuet.
Lent by John Kelk, Esq., Stanmore.
1873 431 Chill October.
Lent by Sam. Mendel, Esq
1876 224 New-laid Eggs.
Lent by Peter Reid, Esq., London.
1877 279 A Dream of the Past : Sir Isumbras at the Ford.
Lent by John Graham, Esq., Skelmorlie.

2 *Palace Gate, South Kensington, London.*
1880 321 Artist's Daughter, 'Effie.'
522 Artist's Daughter, 'Alice.'
1881 120 Bright Eyes. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
318 The Marchioness of Huntly.
Lent by Cunliffe Brooks, Esq., M.P., Glen Tana.
408 Beatrix.
1883 322 Caller Herring.
1884 34 J. C. Hook, Esq., R.A.
309 The Convalescent.
1890 271 'The Last Rose of Summer.'
1891-2 283 Miss Muffet.
Lent by John M. Keiller, Esq., Dundee.
1895 287 Merry.
329 Sad.
1896 265 The Bride.
Lent by A. D. Grimond, Esq., Dundee.
1897 122 The Marchioness of Tweeddale.
242 Sir Robert Pullar.

Millais, Sir John Everett—*continued*

246 Rosalind and Celia.
Lent by James C. Bunten, Esq., Perthshire.

247 Fleetwood Pellew Wilson, Esq., J.P., D.L.

312 The Right Hon. William E. Gladstone (National Gallery. Presented by Sir Charles Tennant, 1898.)
Lent by Sir Charles Tennant, Bart., M.P.

355 Ophelia. (*Vide* 1853, No. 188.) (N.G. of British Art. Henry Tate Gift, 1894.)
Lent by Henry Tate, Esq.

375 Son of Captain Crabbie, Scots Greys.

MILLER, James — **Architect**

Born 1860.

Associate 1906.

3 *Windsor Street, Glasgow.*
1890 437 Dunloskin, Dumbreck.
524 Houses at Aberfoyle.

15 *Blythswood Square, Glasgow.*
1904 457 Glasgow International Exhibition, 1901: River Front.
475 Hotel at Turnberry, Ayrshire.
1906 307 St. Enoch Square Station, Glasgow: Subway.
319 New Medical School, Glasgow University.
1907 432 Turnberry Hotel, Ayrshire.
439 The Lounge, Turnberry Hotel.
1908 412 The Lounge, Central Station Hotel, Glasgow.
423 Anchor Line Buildings, St. Vincent Place, Glasgow.
1909 371 New Offices for the North British Loco. Co.: View of Quadrangle, looking West.
385 Ditto: View to Flemington Street.
1910 362 Cunard S.S. 'Lusitania.'
1911 412 The Great Hall, Institution of Civil Engineers, London.
421 Grand Staircase, Ditto.
1913 439 Savoy Theatre, Glasgow.

15 *Blythswood Square, Glasgow, and* 1 *Victoria Street, Westminster, London, S.W.*
1914 578 The Institution of Civil Engineers: Upper Hall, from Staircase.
590 Ditto: View of Upper Hall.

15 *Blythswood Square, Glasgow.*
1915 559 Kildonan Mansion, Barrhill.
565 Blanefield, Kirkoswald.
1916 565 New Building in Renfield Street, Glasgow.

MILLER, William — **Engraver**

Born 1796. Died 1882.

Foundation Associate Engraver 1826.

One of the nine artists who withdrew after the first meeting

Hon. Member 1862.

2 *Buccleuch Place, Edinburgh.*
1827 104 Edinburgh, from Arthur Seat. From a drawing by H. W. Williams, engraved by William Miller.

4 *Hope Park, Edinburgh.*
1837 353 'The Watering Place.' Engraved after the picture by Gainsborough.
1854 485 Doune Castle.
497 Arthur's Seat, from Hope Park.
523 Lochard: Benlomond in the distance.
651 Lake of Menteith, Perthshire.
1858 580 Summit of Lochnagar.
721 Bolton Abbey, Yorkshire.
1859 682 Roche Abbey, Sandbeech Park.
706 Firth of Forth, from above Aberdour.

Millerfield House, Hope Park, Edinburgh.
1866 6 The Isles of Loch Lomond, from near Luss.
1869 712 Dunnottar Castle.
854 Ailsa Craig.
923 Tantallon Castle.
1870 4 Loch-an-Eilan.
120 Loch A'an, Cairngorm.
1871 919 Loch Coruisk, Isle of Skye.
1872 868 Ben Cruachan, Argyllshire.
1873 847 Harts o' Corry, Isle of Skye.
1026 On the Wharfe, Bolton Abbey.
1874 805 Duddingston Loch.
858 Ben Venue and Trossachs.

1875 823 Blavin, Isle of Skye.
956 Bolton Abbey.
1876 817 Brougham Castle, Westmoreland.
854 Tintagel Castle, Cornwall.
895 Whitsand Bay, Cornwall.
1877 763 Ben Nevis.
842 King Arthur's Castle, Tintagel.
1878 912 Land's End, Cornwall.
1070 Kynance Cove, The Lizard.
1879 829 St. Fillans, Loch Earn.
1074 Loch-an-Eilan, from Melton Crag.
1880 414 Cape Wrath, Sutherlandshire.
Lent by the Artist.
424 River Earn, Aberuchill.
Lent by the Artist.
473 Land's End, Cornwall. (R.S.A. Collection. Presented by W. F. Miller, 1908.)
Lent by the Artist.
516 Dougal Ged, Captain of the City Guard.
Lent by Archibald Broom, Esq., Edinburgh.
1881 955 Ailsa Craig.
1882 983 Ben Voirlich, from Loch Earn.
1033 Far-out Head, Sutherlandshire.

MITCHELL, John Campbell Painter

Born 1862.

Associate 1904.

1 *Bruntsfield Gardens, Edinburgh.*
1886 665 A Woodland Stream, Carradale.
1887 555 Harvest-time at Fordyce.
1888 594 A North-east Breeze on the Aberdeenshire Coast.
32 *Polwarth Gardens, Edinburgh.*
1889 592 A Pool on the Findhorn.
627 The Monk's Fish Pond.
India Buildings, George IV. Bridge, Edinburgh.
1891 41 A Galloway Moor.
221 Evening: On the Cree.
1891-2 194 The Sinking Moon.
268 Ebb-tide on the Fleet.
357 A Breezy Day.
368 Stake-net Fishers on the Cree.
444 Near Gatehouse-on-Fleet.
11A *Shandwick Place, Edinburgh.*
1893 206 On the Galloway Hills.
1894 317 Moorland.
409 Cairnsmore, Galloway.
1895 149 September Evening.
296 Grey Galloway.
297 Moorland, Kirkcudbrightshire.
1896 179 On the Hills of Galloway.
202 The Peaks of Arran.
262 A Lonely Shore.
360 A Summer Day: Kintyre.
64 *Polwarth Gardens, Edinburgh.*
1897 74 The Incoming (Tide).
314 Early Autumn: Argyllshire.
413 A Breezy Summer Day.
1898 158 Summer on the Solway Firth.
226 A Breaking Wave.
447 Wind and Rain.
1899 374 A Hazy Morning.
1900 83 A Galloway Hillside.
98 Seascape.
113 Morning at Carrick Shore.
122 The Haunt of the Curlew. (Smith Institute, Stirling. L. J. Platt Bequest, 1914.)
1901 67 Autumn Gloamin'.
82 A Kintyre Upland.
137 Woodland, Argyllshire.
168 On the Galloway Hills.
1902 40 Stormclouds on a Galloway Upland.
356 Twilight on Clonaig Moor.
386 Night.
Corstorphine.
1903 272 Galloway.
317 Near Aberlady.
Duncree, Corstorphine.
1904 247 By the Solway.
298 An East Lothian Village. (Aberdeen Art Gallery as 'Aberlady.' Bought with Alex. Macdonald Fund, 1907.)
522 At the Close of Day.
1905 151 The Sea and the Summer Moon.
286 The Moors of Galloway.
360 On the Kintyre Hills.
1906 153 The Evening Star.
163 Woodland, Galloway.
440 Valley of the Trool.
1907 207 A Galloway Upland.
238 On the Ayrshire Hills.
515 Near Colmonell.

Mitchell, John Campbell—*continued*

1908 189 A Midlothian Upland.
373 English Marshland.
486 The Norfolk Downs.
1909 138 Haytime: Corstorphine.
265 Twilight: Campbeltown Loch.
308 Springtime: Midlothian. (Walker Art Gallery, Liverpool. Bought 1909.)
1910 240 Parting Day.
310 The Plains of Lora.
1911 54 Sea.
167 Barcaldine Moss.
261 Cruachan.
1912 57 The Shadowed Moor.
76 An Argyllshire Farmyard.
153 An April Morn.
1913 35 Breezy Spring.
112 When Listless Nature Sleeps.
124 Mrs. Campbell Mitchell.
1914 155 The Coming of Night.
170 October Evening: Midlothian.
195 Highland Pasture.
1915 135 Kintallen Mill.
145 Field Workers, near Corstorphine.
239 Corstorphine Hill.
1916 193 A Kintyre Fishing Port.
283 North Gyle.
340 Autumn Night.

MONRO, Alexander Binning, or BINNING, Alexander Monro
Painter

Born 1805. Died 1891.

Hon. Member 1835-47 (Resigned).

1832 64 Smugglers landing a Cargo: Moonlight.
145 Rome, from the Road to Albano.
151 The Water Witch.
198 Rome, from Villa d'Este, Tivoli.
199 Naples: Giorno di Festa.
257 Loch Katrin.
1833 80 Moor Scene: a Sketch.
236 Lake of Perugia.
1834 212 Islands of Ischia and Procida.
246 Village of Ober, Tyrol.
1835 184 Valley of Callender and Benledi.
1837 159 Highland Glen.
1838 8 Moonlight.
202 Castle of Ardenvohr.

28 *Rutland Street, Edinburgh.*

1840 54 Coast Scene, East from Dundee.
318 Edinburgh, from near Dalmahoy.
331 Waverley goes to Donald Bean Lean. (1832-40 exhibited under initials only.)

28 *Rutland Square, Edinburgh.*

1841 37 Moonlight: Smugglers.
134 Storm at Sea.
196 Moonlight: Poachers Skulking.
360 View on the Teith, near Callander.
362 Landscape Composition: Boys Fishing.
1842 45 Mouth of the Tiber.
122 Coast Scene near Barnbougle: Edinburgh in the distance.
148 Hospice of the Grimsel: Morning.
258 Scene in Glenquaich: Summer Afternoon.
352 View west from Edinburgh: Sunset, in Spring.
1843 35 Coast Scene: a Stormy Afternoon.
44 Cottages at Brig of Turk, Glenfinlas.
47 Loch Nestal, Pass of Glencoe.
189 After a Storm: Going to the Rescue.
424 View of Arran, from Kingarth.

Rothesay.

1844 37 Sea Piece.
169 Sunset, with Fishing Boats.
251 Glen Rosa, Arran.
293 View upon Brodick, with Corrigill Point.
299 Black Lin of Auchenreoch.
432 Loch Ranza Castle.
436 Moonlight.
1845 203 Loch Ranza, by Moonlight.
1846 105 Glenshant, Arran.
323 River Scene: a Calm.
326 Robinson Crusoe.
400 Ben Lomond, from Aberfoil: Evening.

Auchinbowie.

1847 355 Moonlight: Tarbert.

Auchinbowie House, Stirling.

1848 297 Edinburgh, from Aberdour: Moonlight.
307 Sea Piece: Effect of a Rainbow, Arran.
342 Study of Fir Trees: Highland Burn.

391 View on the Water of Leith.
468 Loch Ranza Castle, Arran.
1849 74 A Woody Landscape.
129 Glen Sannox, Arran.
287 Sea Piece: Stormy.
344 Landscape, with Cattle.
427 Sea Coast Scene.
1850 168 Sea Piece.
171 River Scene.
303 Coast Scene.
1851 13 The Emigrant Ship.
107 Landscape.
597 From Craiglockhart Hill, looking West.
1852 30 Landscape: Composition.
132 Landscape: Composition.
304 The Passing Train.
333 Looking towards Denny.
435 The Gillies Hill, Stirlingshire.
1853 251 In the Hebrides: Effect of the Tail of a Shower.
263 The Rising Moon.
1854 280 Ascog Church: Moonlight.
330 The Rising Moon, on the Clyde.
342 On the Twelfth: Leaving the Hill.
1858 45 Off Yarmouth, 9th of last October: Morning.
239 View near Callander: Loch Vennacher.
363 Head of Loch Fyne: Evening.
Auchinbowie, Stirling, and 28 Rutland Square, Edinburgh.
1859 46 Landscape: Evening.
149 Stirling.
1860 296 Sea Piece: Newhaven.
530 Edinburgh, from Aberdour: Moonlight.
762 Arran, from Ardlamont: Summer Afternoon.
813 Loch of Menteith: Moonlight.
1861 310 Early Rising Moon: Bass Rock in the distance.
579 North-Berwick Law, from Largo Bay.
1862 407 Glen Ogle: Evening.
8 *Greenhill Park, Edinburgh.*
1864 692 Mucklestone Muir: Moonlight.
10 *Bruntsfield Place, Edinburgh.*
1865 256 The Dawn.
Auchinbowie.
1867 697 Moonlight.

MORISON, Richard

Hon. Member 1841.

NO EXHIBITS.

MORRIS, James Archibald Architect

Born 1857.
Associate 1916.

Wellington Chambers, Ayr.
1898 564 An Architect's House, Ayr.
1899 561 Red House, Ayr: Proposed Addition and Gardens.
1904 461 Hinton House, Northants.
466 Savoy Croft, Ayr.
1909 353 Gateways, Old Churchyard, Girvan.
375 Hinton House, Northants.
410 Large Studio, Art School, Ayr Academy. Restoration Adair Monument, Old Church, Ayr.
1910 331 Red House, Ayr.
1914 560 St. Ninian's Church, Troon.
564 Private Chapel, Dumfriesshire.
1915 570 Ayr Parish Church: Communion Table, Font and Lectern.
575 Lych-Gate, St. Ninian's, Troon.
1916 521 Wrought Iron Gates, Girvan Churchyard, Ayrshire.
560 Hinton House, Northamptonshire.
578 St. Ninian's, Troon: Font, Nave, with temporary Chancel, and Porch.

MORRIS, James A. (and HUNTER).

51 *Sandgate, Ayr.*
1893 495 Public Library, Ayr: Competitive Design.
503 Craig-Hall School, Trinity: Competitive Design.
1895 483 Ayr Burns Statue: Pedestal.
1896 455 St. Andrew's Church, Ayr.

MORSE, Samuel F. B.

President of the National Academy of Design, New York.
Born 1791. Died 1872.
Hon. Member 1828.

NO EXHIBITS.

MOSSMAN, John — **Sculptor**

Born 1817. Died 1890.

Hon. Member 1885.

172 *West Nile Street, Glasgow.*
1840 382 Bust in Marble of Jas. Lumsden, Esq.
83 *North Frederick Street, Glasgow.*
1850 474 Bas Relief: The Finding of Moses.
1853 692 Marble Bust of a Young Lady.
695 Bust of a Gentleman.
699 Bust of a Gentleman.
1859 737 Bust of Margaret, Daughter of James Campbell, Esq.
1862 837 Bust of the Rev. Norman Macleod, D.D. (Paisley Corporation Museum. In Plaster. Bought 1891.)
1863 804 The Butterfly Chase.
816 Bust of a Lady.
817 Late Principal Cunninghame: Marble Bust from a Model by Patric Park, R.S.A.
Lent by M. A. Denniston, Esq., Greenock.
21 *Elmbank Crescent, Glasgow.*
1879 763 The late Alexander Thomson, Architect: Memorial Bust, executed in Marble for the Institute of Architects, and placed in Corporation Rooms, Glasgow. (Kelvingrove Art Gallery, Glasgow. Presented by Institute of Architects and other friends, 1877.)
785 Memorial Bust of the late Rev. John Eadie, D.D. Executed in Bronze for the members of Lansdowne Church, Glasgow. (Paisley Corporation Museum. In Plaster. Bought 1891.)
1880 800 Bust in Marble of Sir Michael R. Shaw Stewart, Bart. (Paisley Corporation Museum. In Plaster. Bought 1891.)
6 *Queen's Terrace, Glasgow.*
1886 824 Bust of a Lady.
825 Bust of Sir A. Campbell, of Blythswood, Bart., M.P.
1916 50 Rosalind: Bust in Marble.
51 Portia: Bust in Marble.
Nos. 50 and 51 lent by the Corporation of the City of Glasgow. (Kelvingrove Art Gallery. Both deposited by Royal Glasgow Institute.)

MURRAY, David — **Painter**

Born 1849.

Associate 1881.

7 *Park Place, Paisley Road, Glasgow.*
1871 344 A Highland Home at Brigg o' Turk.
1 *Stanley Place, Paisley Road, Glasgow.*
1872 67 On Clover Moor, Milngavie.
368 On the Allander, Milngavie.
1873 296 A Quiet Hillside.
467 Dunvegan Castle.
1874 46 The Cuchullin Hills.
108 *West George Street, Glasgow.*
1875 69 Craig o' Carnock.
2 *West Regent Street, Glasgow.*
1876 379 Evening in the Outer Hebrides.
484 The Duck Pond, Langash.
Lent by H. L. Anderson, Esq., Helensburgh.
504 Racing the Tide.
Lent by H. L. Anderson, Esq.
1877 81 'Forbidden Pasture.'
Lent by James Muir, Esq., Glasgow.
89 The Morning Drive.
Lent by James Muir, Esq.
278 'Old Tiggles' Cottage.'
Lent by J. H. Downes, Esq., Glasgow.
452 Weedbrook.
Lent by Wm. Burns, Esq., Glasgow.
554 Silent Night.
Lent by Jos. Agnew, Esq., Glasgow.
1878 10 On the Towing Path, Thames.
Lent by Thos. Lawrie, Esq., Glasgow.
61 The Intruder.
Lent by T. Lawrie, Esq.
284 A Sleepy Brook.
Lent by Robt. Greenlees, Esq., Glasgow.
561 The English Yeoman's Dwelling.
653 Mangold Wurzel.
4 *West Regent Street, Glasgow.*
1879 238 The First Swallow.
271 Buttercups and Cow-Parsley.
490 The Lily Harvest.
Lent by A. B. Stewart, Esq., Glasgow.
522 Summer Days at Escart.
Lent by Neil Sinclair, Esq., Glasgow.
656 Mangold Wurzel.
Lent by J. H. Downes, Esq., Glasgow.
1880 67 A Peep at the Clyde.
88 The Wrack Harvest, Outer Hebrides.

113 A Highland Funeral.
1881 89 In Blossom-Time.
295 The Landing-Stage, Cookham.
371 A Farm Road, Cardross.
514 The Clyde, from Darleith Moor.
1882 117 The Ferry Rock, Corrie.
119 Tillietudlem Castle: Springtime.
169 Shadow and Shine.
306 Thunder-Clouds.
1883 194 Gloamin': Lochwinnoch.
195 The Swan's Retreat.
221 Haymaking: Lochwinnoch.
438 'My Love has gone a-sailing.' (N.G. of British Art. Sir Francis Chantrey Bequest Purchase, 1884.)
1884 62 'Twa doos sat on a dookit.'
110 'Sail or Tow?'
121 Haymaking in the Scottish Fens, Lochwinnoch.
181 Abingdon-on-Thames.
243 The Croft.
264 Gathering for the Tow Out, Tarbert.
1 *Langham Chambers, Portland Place, London, W.*
1885 97 A Dutch Repairing Slip.
207 Dordrecht Canal.
381 The Shipping at Dordrecht.
553 'Leaves have their time to fall.'
1886 12 After Rain.
247 A Hammersmith Orchard.
456 The Rother at Rye, Sussex.
556 A Woodland Stream.
1887 290 Silvery Light.
Lent by John Hamilton, Esq., Glasgow.
756 On the Towing Path, Abingdon-on-Thames.
770 Visitors in Holland.
918 Roadside Pastures in Picardy.
1887 240 Peasants' Plots.
308 Above the Mill.
412 The Start of the Harvest.
1888 110 The Twins.
294 'The Apples bend with ripening weight.'
354 Fête des Morts, Picardy.
443 'St. Peter's Sheep.'
486 Duck-Huts on the Marais, Picardy.
1889 159 The Street, Dittisham.
305 Lengthening Shadows.
330 St. Riquier, Picardy.
1890 56 In Picardy.
125 Nooning in the Hop-Garden.
325 St. Swithin's Summer.
1891 368 The White Mill.
1891-2 459 Hallowed Ground.
1893 24 A Grey Day.
61 Willow, Oak, and Ilex.
1894 48 Hardham Mill.
1895 156 Corfe Castle, Dorset. (Nottingham Art Gallery. 'Long after: Corfe Castle.' Presented by Mrs. J. Coutts Michie, 1913.)
1896 357 Haying at Woolhampton, Berkshire.
1897 60 Hampshire Hatches.
1898 44 Dorset Downs.
1899 207 Old Shoreham Bridge.
313 Old Shoreham.
1900 248 The Mill Lade.
1901 370 Golden Grain.
1902 57 October in Hampshire.
1903 277 Newark's Tower in Yarrow Vale.
1904 251 In the Woodlands.
1905 220 The Cross Roads.
1906 223 The Gathering Mists.
265 The Bridge.
1907 536 Summer Floods.
1908 266 In Harvest Time.
268 Tranquil Eve.
1909 252 A Salmon Leap on the Tees.
1910 24 Lake Como, from above Menaggio.
1912 11 The Cave.
196 Lulworth Cove, Dorset.
1913 108 Springtime in Stresa, Lago Maggiore.
1914 211 Summer Clouds, Venice.
1915 264 The Bora, Venice.

NASMYTH, Alexander — Painter

Born 1758. Died 1840.

Hon. Member 1832

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

43 *York Place, Edinburgh.*
1808 4 View of Stirling Castle.
45 View of the North End of Windermere.
55 Near Bonington Bridge.
59 The Old Cottage at Elery.
132 Waterfall in Glenshira.

Nasmyth, Alexander—*continued*

141 View of the Banks of Loch Lomond, near Tarbet.
156 Landscape: Composition.
158 Distant View of Skiddaw.
1810 58 Cottage: Composition.
99 The Valley of the Forth, from Dunmore Park.
106 View on the River Clyde.
115 One of the Gates of Haarlem.
162 The Bridge of Bracklynn.
1811 83 Tantallon, East Lothian.
115 The Bridge of Ammondel, built from a design by A. Nasmyth.
119 Hailes' Castle, East Lothian.
134 Cora Linn.
164 Cottage near Elmsford.
47 *York Place, Edinburgh.*
1812 34 View of Glentarf, from Kirkcudbright.
53 View of Kinfauns.
64 Edinburgh, from the East End of the Duke's Walk.
103 The River and Wooden Bridge of Loch Katrine.
123 Landscape: Composition.
182 View of Perth.
1813 82 A View in Barnbugle Park.
84 Cottage on the Banks of the Thames.
121 A View in Barnbugle Park.
131 On the Tiber, near Rome.
154 One of the Gates of York.
157 Pass of the Cows on Loch Katrine.
167 A Sketch from Blackford Hill.
196 View in Strathearn: Comrie in the distance.

EDINBURGH EXHIBITION SOCIETY.

1814 40 The Ferry at Inver.
63 Entrance to Loch Katrine.
91 Distant View of Stirling.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1821 23 Gate of Haarlem.
24 The New Suspension Bridge near Paxton.
26 Guy's Tower, Warwick Castle.
30 Pass of the Cows, Loch Katrine.
36 Loch Ard.
41 View in Strathearn.
147 Glencoe.
1822 29 Cottages, from Nature.
35 View on the Tweed, near Melrose.
43 Edinburgh Castle, from the West Port.
67 Glengarnoch Castle.
187 The Lake of Lucerne.
1825 107 Part of the Bay of Naples.
110 Belvidere, a Town South of Naples.
113 Lake of Lucerne.
117 Cottage Scene.
118 Edinburgh Castle, from the Grassmarket, in the year 1787.
128 Distant View of Edinburgh, from Woodhall.
1826 13 Portencross Castle.
Lent by William Gilchrist, Esq.
33 Hillside House.
43 Part of the City of Genoa.
Lent by William Gilchrist, Esq.
57 Tantallon Castle.
84 Ancient Roman Temple.
93 The Lake of Bolsenna.
157 Lodore, Cumberland.
Lent by Thomas Allan, Esq.
1827 6 Distant View of Stirling. Painted for the Royal Institution. (N.G. of Scotland. Presented by Royal Institution, 1858.)
29 Ravensheugh Castle.
66 Distant View of Dumbarton.
89 Old Wooden Bridge, Loch Katrine.
110 Part of London, with Waterloo Bridge, from Earl of Casillis' Privy Garden.
Lent by the Earl of Casillis.
1828 63 The Marble Bridge of Augustus, on the Road to Ancona.
72 The taking down of the Old Prison of Edinburgh.
88 Study from Nature on the Coast.
92 View in Holland.
106 St. Peter's and part of the Vatican, from Monte Mario.
110 Calder Bank, Renfrewshire.
128 St. Gregorio in the Appennines.
132 Stirling Castle.
183 Glencoe, Lochaber.
1829 76 Tivoli.
126 Villa of Macænas, near Tivoli.

197 View on the River Esk, near Roslin Castle.
1830 11 Part of Colre, at Geneva.
34 View of Castle Campbell.
65 The Molle in Savoy and the Tower of St. Roche.
110 Craigie Hall Bridge.

SCOTTISH ACADEMY.

47 *York Place, Edinburgh.*
1830 126 View of Roslyn Castle.
192 Land Storm at Aberdour.
284 Bridge at Loch Katrine.
1831 35 The Lake of Geneva, from Mount Jura.
186 Loch Tay, from Kenmore.
240 Edinburgh Castle, from the New Approach: Evening.
1834 69 Windsor Castle.
107 Old Tower at Haarlem.
1835 16 Entrance to an Italian Villa.
62 Cottage which formerly stood near Stockbridge.
101 The Forth near Alloa: Stirling in the distance.
116 The Tiber, from Monte Maria.
226 Fall of Bonnington Linn.
1836 15 Waterfall at the Head of Glen Shira.
49 St. Peter's and part of the Vatican.
206 The Brig of Turk.
1837 32 Matlock, Derbyshire.
37 Avenue at Clapton.
83 Old Bridge at Loch Katrine.
136 Benvenue and Loch Achray.
186 View on Loch Long.
1838 31 Dumbarton, on the Clyde.
156 Upper Fall of Foyers.
181 View in Borrowdale.
189 View of Aberdour.
300 Ben Lomond, from Loch Ard.

ROYAL SCOTTISH ACADEMY.

1839 24 Italian Scene.
180 Stirling: Benlomond in the distance.
350 Ravenscraig Castle.
379 Pass of the Cows, Loch Katrine.
1840 6 Ancient Bridge of Augustus at Narmi.
52 Aqueduct Bridge at Clifton Hall.
157 Old Wooden Bridge at Loch Katrine.
246 Hill of Dundearn, Strathearn.
281 Lake of Keswick.

1883 115 Edinburgh, from the Calton Hill, 1825.
243 Cassilis House, on the Doon.
250 Culzean Castle, with Ailsa Craig.
276 Princes Street, 1825, with the Commencement of the Building of the Royal Institution.
Nos. 115, 243, 250, and 276 lent by Sir D. Baird, Bart.
1880 210 Edinburgh Castle.
Lent by Dr. Sidey.
234 The Windings of the Forth.
Lent by Mrs. Blair.

NICHOLSON, William — Painter

Born 1781. Died 1844.

Foundation Academician 1826.

Secretary 1826-30.

EDINBURGH EXHIBITION SOCIETY.

9 *Greenside Place, Edinburgh.*
1814 30 Boy and Cat.
38 Study from a Dog.
64 On the Coast of Marsden.
80 Mr. Thomas Bewick, Engraver.
92 The Rev. John Hodgson.
106 The Politician.
136 Drawing: West View of St. Nicolas' Church, Newcastle-upon-Tyne.
162 Boy, with Newfoundland Dog: Portrait.
1815 41 Portrait of Lady.
43 Portrait of Gentleman.
69 The School Boy.
75 Cottage Children.
79 Sir Brook Boothby, Bart.
82 Portrait of Young Gentleman in the Character of Edwin.
86 Portrait of Gentleman.
106 Mr. James Hogg, the Ettrick Shepherd.
110 Portrait of Gentleman.
113 Portrait of Gentleman.
120 Mr. Tennant.
128 Portrait of Child.
131 Portrait of Gentleman.
132 Portrait of Gentleman.
133 Portrait of Gentleman.
134 Miniature of Lady.

Nicholson, William—*continued*

135 Portrait of Lady.
136 Miniature of Gentleman.
137 Portrait of Gentleman.
138 Portrait of Gentleman.
1816 23 Portrait of an Artist.
26 D. Terry, Esq.
28 Mr. William Coke, Leith.
30 Miniature of Gentleman.
32 Full-length Drawing of a Lady.
37 Portrait of Young Lady.
38 Nicholas Bailey, Esq.
39 Portrait of Gentleman.
40 Full-length Drawing of a Lady.
42 The Earl of Buchan.
43 Portrait of Lady.
46 Portrait of Gentleman.
48 Portrait of Lady.
52 Mr. James Hogg.
99 Mr. George Gray, Newcastle-upon-Tyne.
103 Portrait of Gentleman.
104 Walter Scott, Esq.
105 Portrait of Lady.
113 Portrait of Lady.
114 Portrait of Gentleman.
139 Portrait of Young Lady.
140 Portrait of Young Lady.
141 Portrait of Gentleman.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

36 *George Street, Edinburgh.*
1821 37 William Allan, Esq., in Tartar Costume.
62 Portrait of Lady.
159 Sir Robert Lauder Dick and his Lady.
162 Portrait of Gentleman.
29 *Castle Street, Edinburgh.*
1825 35 George Thomson. Esq.
40 The Rev. Dr. Buchanan.
69 The Rev. Dr. Jamieson.
71 The late Mr. William Lamb.
93 The Twa Dogs.
99 Pero, a Favourite Pointer.
126 Portrait of Gentleman.
127 Portrait of Gentleman.
135 Portrait of Young Lady.
141 Portrait of Lady.

SCOTTISH ACADEMY.

29 *Castle Street, Edinburgh.*
1827 14 Robert Bald, Esq.
28 Robert Anderson, Esq., M.D.
55 Portraits of Lady and Child.
80 Samuel Joseph, Esq.
82 The Duke of Gordon, K.T.
83 Mr. Thomas Bewick.
84 Childhood.
87 Portrait of Lady.
88 James Alston, Esq.
90 Miss C. G. Munro.
96 William Godwin, Esq.
97 Dr. Jackson.
105 John Schetky, Esq.
111 George Hogarth, Esq.
148 Highland Fisherman.
160 Miniature of J. R. Pitcairn, Esq.
161 Miniature of Gentleman.
162 Miniature of Lady.
164 Miniature of Lady.
166 Alex. Nasmyth, Esq.
167 The Earl of Buchan.
168 Daniel Terry, Esq.
171 James Hogg.
190 Colonel Munro.
223 Captain Scott.
248 Portrait of Gentleman.
253 Mrs. Hall, Warriston.
282 A. Ross, Esq., M.D.
1828 1 Children at Cottage Door.
106 The late John Nicol, Mariner.
121 Lady and Child. (? Same as **1831**, No. 4.)
149 The Sea Boy.
193 The Young Sportsman.
204 Portrait in Fancy Dress.
247 Portrait of Gentleman.
291 Portrait of Lady.
299 Portrait of Gentleman in Dress of the Royal Archers.
1829 4 Lower Fall of Bruar Water.
55 The Favourite Puss. (No. 19 in some Catalogues.)
166 The Faithful Guardian.
344 The late Mr. Peacock.
1830 61 The Favourite.
81 Portrait of a late Celebrated Artist.
350 Drawing of Lady.

355 Full-length Drawing of Young Gentleman.
361 Full-length Drawing of Young Lady.
1831 34 The Favourites in Danger.
45 Portraits of Children.
87 The Rat Catcher.
180 The School-Boy.
203 Portraits of Children.
1831 4 Lady and Child. (? Same as 1828, No. 121.) (Exhibited as Diploma Work, owned by Scottish Academy. Not traceable in Diploma Collection.)
1832 88 Portrait of Gentleman.
266 Portraits of Brother and Sister.
268 Portraits of Two Young Ladies, Sisters.
272 William Pyper, Esq.
275 George Roland, Esq.
279 Portrait of Gentleman.
281 Two Sons of J. Langhorne, Esq., Berwick.
288 Portraits of Brother and Sister.
1833 15 The Studious Youth.
190 The Shipwrecked Sailor Boy.
244 William Etty, Esq., R.A.
267 William Shiels, Esq., S.A.
281 Maria.
282 Robina.
1834 60 Interior of Cottage in Mull.
86 The Village of Pitlochry.
105 The Politician.
291 The late Sir Walter Scott, Bart., with his dog, Maida. Painted in 1815.
1835 61 Portrait of Gentleman.
260 Portrait of Lady.
261 Portrait of Gentleman.
1836 102 The Discovery.
108 The Sisters.
185 Highland Shepherd.
243 Feeding the Kitten.
1837 14 The Shepherd Boy.
28 View on Braid Hills.
38 View from the Links at Burntisland.
47 View on the Fife Coast, between Burntisland and Pettycur : Low Water.
59 Edinburgh, from the Braid Hills.
74 From the Top of the Braid Hills : Aberlady Bay in the distance.
198 View near Pitlochrie.
282 Master A. Dick.
1838 37 View of Edinburgh, from Dreghorn.
85 The Young Angler.
102 View on the Garry, Pass of Killiecrankie.
107 View on Coast of Norfolk.
136 Cottage Children.
155 Arthur's Seat, from Braid Hills.
337 Portrait of Gentleman.
351 Miniature Portrait of Lady.

ROYAL SCOTTISH ACADEMY.

1839 5 On the Fife Coast between Burntisland and Pettycur.
62 Coast Scene : Fishermen going out.
66 View near Craiglockhart.
291 The Watering Place.
314 The Favourite Cockatoo.
329 View in Strathearn.
380 Quarry on Corstorphine Hill.
391 In the Village of Swanston.
1840 40 Edinburgh, from Braid Hills.
41 Fall of the Tummel.
45 On the Gore, near Borthwick.
166 View near Libberton.
196 Arthur Seat, from Braid Hills.
257 Shipping in Leith Roads.
1841 11 Near Easter Duddingston : Craigmillar Castle in distance.
29 Edinburgh, from the 'Furzy Hills of Braid.'
164 View near Blackford Hill.
182 Fingal's Cave, Staffa.
256 Near Chesterfield.
452 In the Village of Swanston.
1842 3 On the Severn.
85 French Fishing Boats.
94 Shipping, from Grimsby Pier.
138 View near Bellingham.
411 Portrait of Gentleman.
412 Portrait of Lady.
421, 422 } Portraits of Two Sisters.
1843 9 Between Crawford and Abington.
85 View near Edinburgh.
149 The Sailor Boy.
165 Near Newton, Lanarkshire.
191 Craigmillar Castle : Morning.
360 Cattle Piece.
384 View in Strath Tay.
398 On the Clyde above Abington.

Nicholson, William—*continued*

1844 69 Borthwick Castle, looking towards the Pentlands.
135 Evening, with Cattle.
175 Linlithgow Palace.
184 On the Fife Coast, with Smugglers.
213 Monastery on the Island of Inchcolm.
335 Dutch Fishing Boats.
378 Near Cockenzie: Berwick Law in distance.
435 In the Upper Ward of Lanarkshire.
1850 595 The late W. Etty, R.A.
1863 323 Head of a Boy.
Lent by Mrs. Nicholson.
341 Sir Walter Scott and his Dog Maida.
Lent by Mrs. Nicholson.
364 An Old Lady.
Lent by Mrs. Nicholson.
365 The late William Etty, R.A., H.R.S.A.
Lent by the Royal Scottish Academy.
1880 160 Mrs. Nicholson.
Lent by Miss Nicholson, Edinburgh.
528 Miniature: Duke of Gordon.
Lent by Mr. M'Alpine, Callander.
529 Sir Walter Scott, Bart.
Lent by Lord Young.
533 Lord Jeffrey.
Lent by Lord Young.
535 Miniature: The Duchess of Gordon.
Lent by Mr. M'Alpine.
537 Old Lady.
Lent by Miss Nicholson.
1887 522 The late William Etty, R.A.

NICOL, Erskine **Painter**

Born 1825. Died 1904.

Associate 1855. Academician 1859.

Hon. Retired Academician 1896.

6 *Fife Place, Leith Walk.*
1841 186 Fruit.
1842 105 A Moor Scene.
1843 378 Culross Sands: Craignock Pier in distance.
1844 359 Landscape: Composition.
364 Leith Pier, from the Sands.
451 Sunrise on the Coast of England.
500 Chalk Portrait.

3 *Moray Street, Pilrig, Leith Walk.*
1845 236 Tawruss Moss: Solway in distance.
1846 31 A Blink after a Storm.

49 *Fleet Street, Dublin.*
1849 167 Awarding Prizes in a Village School.
1850 150 An Irish Peasant Girl.

50 *George Street, Edinburgh.*
1851 194 Paddy's Toilet.
198 Scottish Hospitality.
200 'As the Old Cock Crows.'
242 A Visit to Cheese and Bread.
259 'Nippin and Scartin's Scotch folks Wooin.'
351 'A Word or Two on the Rint.'
356 The Onconveniency of Single Life.
629 Interior of an Irish Cabin.
1852 28 'If thim wild ducks would wait till I'm riddy.'
74 A Shubeen at Donnybrook.
Lent by Thomas Cargill, Esq., Dundee.
134 'The purshoot of Knowledge undher difficulthies.'
135 'Cushla Machree, I am partin' from thee.'
Lent by Wm. Christie, Esq., Edinburgh.
235 A Sketch in Leith.
256 'Waitin' for the Phaties.'
599 Satisfaction.
Lent by John Miller, Esq., Liverpool.
610 The Halt.
Lent by John Miller, Esq.

13 *Fettes Row, Edinburgh.*
1853 6 A Harvest Field.
Lent by W. Leigh Clare, Esq., Liverpool.
39 Hould me, or I'll fight!!!
51 'She remembers thy sighs, as they breathed on her ear.'
Lent by Richard Lloyd, Esq., London.
94 'Tare an owrty how its powerin'! Phew! there's more of it.'
Lent by John Miller, Esq.
208 A Holy Well.
Lent by W. Leigh Clare, Esq.
465 Sketch from Nature: On the Blackburn, Liddesdale.
561 Sketch from Nature: On the Blackburn, Liddesdale.
669 Sketch from Nature: Liddesdale.

15 *Fettes Row, Edinburgh.*
1854 264 The Knotty Point.
Lent by Wm. Clare, Esq., Liverpool.
332 Rustic Anglers.
Lent by John Tennant, Esq., Glasgow.
364 An Ejected Family.
Lent by W. Leigh Clare, Esq.
381 Huffed: Finished Sketch for a Picture.
Lent by Henry Smith, Esq., Dundee.
443 The Billet-Doux.
Lent by Thomas Cargill, Esq.
578 Bhiddy: a Sketch.
658 A Study: Near Meath.
Lent by Henry Smith, Esq.
1855 136 A Whist Party. Painted for John Parker, Esq., Liverpool.
150 An O'Flaherty!
238 Returning from the Well: Connemara.
336 An Old Claddagh-woman: County Galway.
355 The Pedagogue.
478 Turf-Cutters, Clonave.
1856 176 A Turf Cot: Returning from the Bog.
243 An Irish Merry-making.
Lent by John Tennant, Esq.
395 Whew! Caught Again! Painted for the Art Union of Glasgow.
512 An Irish Diamond.
513 A Harvest Boy.
514 Boys of the Claddagh.
515 A Claddagh Fisherman.
516 Wake wid the Hunger.
517 The Luggar's Boy.
518 Piscator.
519 Old Crones of the Claddagh.
520 A Nice Maily One.
521 Padden Bawn.
522 A Claddagh Gossip.
523 A Remnant of '98.
524 Jack in Full Dress.
525 A 'Pealer.
526 A Claddagh Boy.
Lent by the Art Union of Glasgow.
579 Groves o' Blarney.
602 The 16th, 17th (St. Patrick's Day), and 18th of March.

1 *Blenheim Place, Edinburgh.*
1857 187 'A Contented Mind's a Continual Feast.'
Lent by J. C. Bell, Esq., Dundee.
187 Irish Pilgrims
239 Portrait of Gentleman.
Lent by J. C. Bell, Esq.
505 Shamrock, Sir!
506 An Old Connemara Peasant.
507 A Claddagh Boy.
508 Fitchin' Home the Beer.
509 Pennyless.
510 Laive Off!!
511 Water Cresses.
512 A Connemara Peasant Girl.
513 Devotion.
514 A Grumbler.
515 An Old Woman of the Claddagh.
516 A Sketch.
517 Sketch on the West Coast: Galway.
518 A Claddagh Fisherman.
519 A Daicent Ould Woman.
(Nos. 505-519 Water-Colour Sketches of Irish Character.)
1858 20 The Ryans and Dwyers: Calumniated Men.
Lent by John Knowles, Esq., Manchester.
30 Did it Pout wid its Bessy?
147 Glendalough, County Wicklow.
439 The Way to the Village, County Westmeath.
Lent by Robert Horn, Esq.
527 The Irish Emigrant.
564 Sketch on the Claddagh.
628 An Old Woman of the Claddagh.
631 Sketches from Nature.
646 A Munster Man.
648 A Claddagh Girl.
664 Sketch in the Market Place, Galway.
1859 141 Twa Laddies.
Lent by F. L. Roy, Esq., Nenthorn.
191 An Irish Cabin. (Mappin Art Gallery, Sheffield. 'Scene in an Irish Cabin.' Dated 1851. Bequeathed by J. Newton Mappin, 1887.)
Lent by Henry Todd, Esq.
206 Claddagh Women: Waiting for the Boats.
Lent by John Heugh, Esq., Manchester.
252 The Height of Enjoyment.
Lent by Messrs. Bolongaro & Sons, Manchester.

Nicol, Erskine—*continued*

263 A Claddagh Fisherman.
Lent by John Faed, Esq., R.S.A.

325 A Shebeen House.
Lent by Ralph Brocklebank, Esq., Liverpool.

406 An Irish Pair of Bellows.
Lent by Messrs. Bolongaro & Sons.

498 Come out o' that.
Lent by H. W. Sanders, Esq., Bristol.

1860 105 'A thing of beauty is a joy for ever.'
Lent by Andrew Armstrong, Esq., Dublin.

325 Donnybrook Fair.
Lent by George Baird, Esq., Strichen.

410 The Day after the Fair. (Diploma Work. R.S.A. Collection.)

488 The Woman that owns him.

1861 116 Flabbergasted.
Lent by Walker Shaw, Esq., Holywell Green.

284 Widow Machree.
Lent by Matthew Curtis, Esq., Mayor of Manchester.

301 The Rod.
Lent by William Unwin, Esq.

317 The Lister.
Lent by William Unwin, Esq.

405 His Own Foireside.
Lent by John Walker, Esq., Holywell Green.

1862 271 Waiting for an Answer.
Lent by Andrew Armstrong, Esq.

282 Invaiglin'.

364 Discoorsin' Her.

498 Toothache!

524 'They talk a power of our Drinking.'

59 *Mornington Road, Regent's Park, London.*

1863 154 The Empty Frock.
Lent by James Cowan, Esq.

383 A Rasher.

458 Notice to Quit.

508 The Wheedler.
Lent by James Cowan, Esq.

719 His Pot-Hooks.
Lent by Henry Thompson, Esq., Liverpool.

738 The First Lesson.

26 *Ladbroke Square, Notting Hill, London, W.*

1863 66 Envaiglin Him.
Lent by James Jamieson, Esq.

81 Toothache.
Lent by James Lumsden, Esq.

1864 254 Bliss.
Lent by Wm. Christie, Esq., Greenpark.

334 Renewal of the Lease refused.
Lent by James Cowan, Esq.

Clonave Villa, 24 Dawson Place, Bayswater, London.

1866 645 A Deputation.
Lent by W. Leigh Clare, Esq.

1868 389 'Slainte' (Health t' you).
Lent by A. Armstrong, Esq.

729 'The Finishing Touch.'
Lent by E. Gambart, Esq., London.

1869 224 Waiting at the Cross Road.
Lent by E. Gambart, Esq.

401 Paddy, his Mark. (Corcoran Art Gallery, Washington. Bought 1874.)
Lent by T. A. Titley Gledhow, Esq., Leeds.

1870 654 A China Merchant.
Lent by H. W. F. Bolckow, Esq., M.P., Middlesborough.

1871 297 'They couldn't say their Carritch.'
Lent by J. C. Bunten, Esq., Glasgow.

1873 263 'A Country Booking Office.'
Lent by Angus Holden, Esq., J.P., Bradford.

408 'His Ba'bees.'
Lent by José de Murietta, Esq., London.

1874 29 A Doubtfu' Saxpence.

435 Past Work.
Lent by a Gentleman.

1875 53 'Il Pescatore.'

1876 344 'Steady, Johnnie! Steady!'
Lent by D. P. M'Ewan, Esq., London.

445 'Auld Langsyne.'
Lent by Messrs. Pilgeram & Lefevre, London.

1877 102 A Lee Shore. (Royal Holloway College, Englefield Green, re-entitled 'The Missing Boat.' Bought 1883. Same picture as R.A., 1878, No. 534.)
Lent by Thomas F. Walker, Esq., Birmingham.

1878 339 Business.
Lent by Messrs. Pilgeram & Lefevre.
340 The Leisure Hour.
Lent by Messrs. Pilgeram & Lefevre.
379 Pleasure.
Lent by Messrs. Pilgeram & Lefevre.
1879 80 'Soliciting his Autograph.'
Lent by L. Drew, Esq., London.
235 'Giving In.'
Lent by L. Drew, Esq.
322 A Great Temptation.
Lent by Messrs. Pilgeram & Lefevre.
1880 225 'Interviewing their Member.'
Lent by H. Dewhurst, Esq., Huddersfield.
1880 29 Turf Boats, Westmeath.
Lent by Mrs. Horn.
35 Renewal of the Lease refused.
Lent by James Cowan, Esq., M.P.
290 A Wheedler.
Lent by James Cowan, Esq., M.P.
1881 30 A Storm at Sea.
Lent by Ed. Priestman, Esq., Bradford.
1883 847 Dux in her Class.
858 Hogmanay.
873 Saturday Afternoon.
875 The Lonely Tenant of the Glen.
1052 Eventide.
1115 'She's Sitting.'
1117 Logan Braes.
Clifton House, Crieff.
1884 1015 How the Letters were delayed.
Torduff House, Colinton, Midlothian.
1885 315 Looking out for a Safe Investment.
1905 133 'Would it pout wid its Biddy?'
Lent by John Jordan, Esq.
156 'Praities and Point.'
Lent by John Jordan, Esq.
192 The New and the Old Tenant.
Lent by John Jordan, Esq.
193 Wheedling Ways.
Lent by John Jordan, Esq.
194 Molly Brierley.
Lent by Mrs. Lindsay.
195 Ten miles to Tipperary.
Lent by John Jordan, Esq.
196 Irish Courtship.
Lent by John Jordan, Esq.
217 The Wheedler.
Lent by Mrs. Clark Hutchison.

NISBET, Pollok Sinclair — Painter

Born 1848.

Associate 1892.

15 *George Street, Edinburgh.*
1867 409 Howth Harbour: Sunset.
Lent by R. Dow, Esq., Perth.
454 Road Scene: Howth.
544 Gaffin Fall, Cobbinshaw Water.
1868 449 Bothwell Castle: Sunset.
Lent by James Walker, Esq., Dalry.
819 Loch Lomond, from below Luss.
870 On Inch Murrin, Loch Lomond.
1869 273 Ben Schulart, Glenure.
345 Study from Nature: Glenstockdale.
472 Summer Evening: Glenstockdale.
1870 769 The Bass Rock, from Canty Bay.
Lent by D. Bruce, Esq.
1872 222 A Nook on the Tweed, at Stobo.
Lent by C. M'Cuaig, Esq.
555 Glenure, Argyllshire.
1873 103 Street Scene, Granada.
116 The Arch of the Ear, Granada.
445 Interior of Granada Cathedral.
Lent by the Earl of Glasgow.
525 Street Scene, Villefranche-sur-Mer.
590 An Old Cross, Granada.
701 Granada: Early Morning.
Lent by the Earl of Glasgow.
734 Coast Scene: Nice.
945 The Reposing Room in the Alhambra.
Lent by Alex. Young, Esq., Portobello.
957 Entrance to an Old House, Bellagio.
1874 177 A Sketch: Street Scene in Venice.
203 St. Mark's, Venice.
282 A Study in St. Mark's, Venice.
477 St. Mark's, Venice.
655 Rome, from the Aventine Mount: Study.
878 A Canal Scene, Venice.
1875 62 Canal Scene, Venice.
297 Street Scene, Venice.
584 Study in St. Mark's, Venice.
650 Becalmed: Early Morning on the Lagunes, Venice.
Lent by W. S. Mitchell Innes, Esq., London.
818 Sketch on the Grand Canal, Venice.
1876 73 Italian Street Scene.

Nisbet, Pollok Sinclair—*continued*

128 Street Scene, Italy.
947 Pulpit in an Italian Church.

21 *Broughton Street, Edinburgh.*

1877 108 Study in the Cathedral, Iona.
124 The Cathedral, Iona.
325 A Highland Ferry.
329 The Village of Iona, from the Coast.
881 Saint Oran's Chapel, Iona.

1878 169 Campo Margherita, Venice.
460 Church of the Frati: Interior.
538 Distant View of the Rialto.
548 Old Boat-yard.
663 Funeral of a Priest at Chioggia.

15 *George Street, Edinburgh.*

1879 116 Italian Market-place.
148 Off the Adriatic Coast: The Coming Storm.
150 Canal Scene, Chioggia.
168 Italian Market-place: Wet Day.
724 Entrance to the Grand Canal, Venice. Lent by Thomas Hall, Esq.

66 *Great King Street, Edinburgh.*

1880 23 The Edge of the Forest.
29 Winter Fuel.
140 The Wayside Brook.
369 A Mountain Road, Glenure.

1881 310 A Surrey Pastoral.
407 London Bridge: Sunlight after Rain.
411 Daisy Chains.

1882 75 Advocates' Close, Edinburgh.
381 The Cowgate, Edinburgh.
401 Reid's Court, Edinburgh.
494 Plainstanes Close, Edinburgh. (Kelvingrove Art Gallery, Glasgow. Adam Teacher Bequest, 1898.)
708 Country Market: Early Morning, High Street, Edinburgh.

3 *Castle Terrace, Edinburgh.*

1883 288 Fish Market, Upper Drawbridge, Leith.
308 St. Mungo's Well, Currie.
484 Port o' Leith.
697 Lauriston Cattle Market.
716 Broomielaw Bridge, Glasgow: Clearing up after Rain.

1884 450 Door of the Palace of Don Pedro the Cruel, Toledo.
451 Gateway, Toledo.
478 Gate of the Sun, Toledo.
543 Street Scene, Toledo.
692 Bond and Free.

3 *Castle Terrace, Edinburgh; Studio,* 34 *Hanover Street, Edinburgh.*

1885 67 Wandering Minstrels: a Street in Rye.
184 Sunshine and Shade.
476 John Knox's House, Edinburgh.
547 Approach to the Watch Tower: One of the Cinque Ports.
786 Rye, from the Canal.

4 *Pitt Street, Portobello; Studio,* 34 *Hanover Street, Edinburgh.*

1885 36 Bramble-Gatherers.
97 A Hop Garden, Essex.
116 Morning on the Sands, Margate.
509 Edinburgh, from the North Bridge, looking West.
615 The Gate of the Sun, Toledo.
805 John Knox's House, Edinburgh.

1886 451 On the Esk at Hawthornden.
513 In the Woods at Brunstane.
608 Pet Lambs, Polton.
688 Gathering Brambles.
805 Corner of the Place St. Mark, Venice.

1887 116 Home Pets.
280 Primrose Day.
302 Noonday Rest.
360 'When Twilight folds her quiet Wings.'
600 Cattle Resting: Lake of Menteith.

34 *Hanover Street, Edinburgh.*

1887 126 The Treasury, Tangier.
149 Rest by the Way.
194 Gate of the Casba, Tangier.
201 In the Socco, Tangier. Lent by James Kirkwood, Esq.

12 *Queen Street, Edinburgh.*

1888 54 A Street in Morocco.
241 Moorish Well.
394 Entrance to the Socco, Tangier.
577 Rest by the Way.
693 Marketplace, Tangier.

1889 252 Road Scene, near Roslin Castle.
329 Early Morning after a Storm: Tantallon Castle, Ship Ashore.
451 The Lee-side of a Nor'-Easter.

1890 176 Prisoners from the Interior entering Tunis.
388 Market-Place, Lidi-Mahrez, Tunis.

62 *Hanover Street, Edinburgh.*
1891 378 Glenisla, from the Bridge of Forter.
1891-2 68 'Ca the yowes to the knowes.'
106 St. Monance Church.
366 Summer Evening in a Fifeshire Fishing Village.
458 An Easterly Gale, St. Monance.
15 *Drummond Place, Edinburgh.*
1893 9 Church of Jerusalem, Bruges.
Lent by John Smith, Esq., Alyth.
188 A Summer Shower: Place Verte, Antwerp.
208 Street Scene, Antwerp.
268 Market in Grande Place, Antwerp.
319 Antwerp.
1894 2 A Pottery Merchant, Algiers.
59 A Street Scene, Algiers.
69 A Moorish Café, Algiers.
235 A Seaside Sketch: North Berwick.
485 A Café, Algiers.
1895 8 A Royal Palace.
210 Moorish Well, Algiers.
234 Arab Minstrels, Algiers.
370 Preparing for a Rainy Day.
399 Courtyard, Linlithgow.
95 *Comely Bank Avenue, Edinburgh.*
1896 79 In the Church of Jerusalem, Bruges.
154 Street Scene, Malines.
166 Street Scene, Pittenweem.
321 On the Canal, near Linlithgow.
387 September Gale on the Fife Coast.
2 *Western Terrace, Murrayfield, Edinburgh.*
1897 54 Last Glimpse of the Setting Sun: Toledo.
146 Approach to the Plaza Zocodover, Toledo.
166 A Supplicant, Granada.
340 Tomb of Ferdinand and Isabella, Granada.
460 Interior: Burgos Cathedral.
1898 70 In the Palm Groves, Elche.
263 Interior: Cathedral, Toledo.
316 Procession leaving the Church, St. Catherina, Barcelona.
332 A Flower Seller, Granada.
514 View of Elche, Spain.
1899 61 Noontide: Glen Sannox.
113 Clearing after Rain.
228 The Fading Day: Glen Rosa.
319 A Grey Day: Glen Sannox.
391 Street Scene, Toledo.
1900 9 Salmon Fishers.
52 A Fifeshire Village.
92 Where Sea and River Meet.
211 Old Mill on the River Don.
303 Close of the Salmon Season: Cobble discharging Nets.
1901 63 Easterly Gale: Largo.
100 Early Morning on the Fife Coast.
189 On the Way to the Tryst, Brig o' Turk.
315 Lundie Mill: Evening.
456 Preparing to lay up for the Winter.
1902 129 Early Morning, Glen Sannox.
315 Street in Tunis.
1903 144 'Tall are the Oaks whose Acorns fall in Dark Falloch's Rill.'
193 Approaching Autumn: Kilchurn Castle.
12 *Randolph Place, Edinburgh.*
1904 380 Approach of Evening: Ben Nevis, from the River Lochy.
396 Entrance to Loch Shiel.
535 Westerly Gale: Largo.
13 *Northumberland Street, Edinburgh.*
1905 115 Loch Shiel, Glenfinnan: Clearing after Rain.
337 The Silent Pool, River Falloch.
553 Loch Ness, from Fort Augustus.
1906 157 An Interrupted Repast.
279 Clearing after Rain.
293 The Valley of the Dean.
1907 70 Market Place, Murcia, Spain.
153 Early Morning: Crail.
501 Linlithgow Palace: Sunset.
1908 222 Fishing-Boat landing at Low-tide, St. Andrews.
230 Coast Scene, St. Andrews.
528 Evening, St. Andrews: Waiting for the Tide.
1909 200 Durham.
284 Gateway, Leper Hospital, Durham.
506 Durham, from the River.
1910 130 Early Morning on the Tweed at Norham.
144 Early Morning on the Tweed at Norham: Hauling Nets.
209 Thurm Mill, on the River Coquet.
1911 35 The Road to the Mill, Aberfoyle.
196 The Queen's View, Loch Ard.
281 Early Morning: Dunure Castle.

Nisbet, Pollok Sinclair—*continued*

1912 205 Where the Avon Dhu leaves Loch Ard.
229 The Canal Basin, Edinburgh.
273 Dunure Castle.
Arts Club, Edinburgh.
1913 29 On the Forth at Aberfoyle.
246 Clearing after Rain.
315 The Bridge at Richmond, Surrey.
1914 318 St. Andrews: Moonrise.
355 Richmond Bridge.
512 Ben Nevis, from Banavie.
1915 273 The Broomielaw, Glasgow.
315 Richmond Castle, Yorkshire.
398 On the Fife Coast.
422 Glen Falloch.
1916 279 Evening: Ceres, Fifeshire.
324 Noonday: Ceres, Fifeshire.
338 Afternoon: Ceres, Fifeshire.

NISBET, Robert Buchan **Painter**

Born 1857.

Associate 1893. Academician 1902.

15 *George Street, Edinburgh.*
1880 865 On the Beach, Lismore.
21 *Broughton Street, Edinburgh.*
1881 961 Sunset on the Almond.
1882 457 River Scene: Sunset.
15 *George Street, Edinburgh.*
1883 908 On Blackheath, Surrey.
1075 Grey Day, near Hammer, Surrey.
Albert Gallery.
1884 883 Near Dundrennan: Evening.
948 In the Haining, Selkirk.
1019 Sunset on Shere Heath.
1116 Near Hammer, Surrey.
1885 868 At Coldingham.
874 In Arran.
915 Evening in Surrey.
925 In Berwickshire: Spring.
994 Near Selkirk: Autumn.
15 *George Street, Edinburgh.*
1885 6 In Arran.
398 A Stormy Day.
452 Above North Corrie, Arran.
634 Near Abinger, Surrey.
650 On the Road to Glen Sannox.
828 Spring-Time.
943 A Cloud Effect.
6 *North Charlotte Street, Edinburgh.*
1886 33 Sketch of Evening Effect, Coldingham.
996 A Grey Day at Nigg.
1028 Rain Clearing Off.
1032 A Summer Day in Selkirkshire.
1075 A Stormy Day.
1887 750 A Cool Morning.
Lent by W. M. Bryce, Esq., Edinburgh.
761 Afternoon.
825 Evening: Hambledon, Surrey.
1887 139 A Fresh Day after Rain.
Lent by W. M. Bryce, Esq.
184 A Bleak Day on Milford Heath.
298 Among the Sandhills, Gullane.
307 Afternoon: Milford Heath.
350 Spring-time: Surrey.
352 Morning in a Surrey Lane.
Lent by John Ramsay, Esq., Dundee.
523 Homeward: Evening.
808 'Gloomy Night is gathering fast.'
1888 759 Gullane, from the West: Morning.
819 Cattle on Milford Heath: Afternoon.
Lent by James Wilson, Esq.
973 A Ruined Highland Stronghold.
11A *Shandwick Place, Edinburgh.*
1889 824 Spring-Time.
838 The Close of the Day.
Lent by Dr. Mackay.
863 Crail Harbour.
941 On the Esk, Musselburgh.
990 Quietude.
1890 547 Forenoon.
599 On the Bents, Gullane.
610 On a Surrey Heath.
637 Between Showers.
661 'An Old Windmill.'
1891 682 An Evening Sky.
702 A Cloudy Day.
768 A Moorland.
787 A Forenoon Sky: Tents Moor.
815 In Midlothian: Autumn.
1891-2 651 Rain-Clouds: Barden, Yorkshire.
787 In Surrey.
819 Sunset on a Border Moor.
Lent by J. S. Forbes, Esq., London.
1893 411 A Moonlight Landscape.
443 A Landscape. (Carnegie Art Gallery, Pittsburg. Bought 1895.)

1894 402 Ferryden, near Montrose. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1895.)
451 A Sketch of the Tay below Aberfeldy. Lent by W. Richardson, Esq., Derby.
452 A Corner of Loch Derculich.
474 At Montrose: Afternoon.
482 A Moonlit Moorland.
1895 498 Near the End of the Harvest.
556 Autumnal Landscape. (K. National Gallerie, Berlin. Bought 1896.)
572 A Passing Shower.
573 Potato-Lifting in Perthshire.
601 Peaceful Sunset.
1896 550 A Moorland Road: Afternoon.
574 Autumn in Perthshire.
585 Farragon, from Loch Derculich.
592 A Landscape.
622 Early Morning on the River Tay.
Dunmore, Comrie, Perthshire.
1897 588 A November Evening. (Art Gallery of South Australia, Adelaide. Bought under Sir Thomas Elder Bequest, 1899.)
616 Off the Line, Gullane.
668 October Landscape.
678 An Autumnal Day.
687 A Wet Day: Holy Island.
1898 623 Bringing in the Stragglers: Drizzly Weather.
687 Moonlight.
697 Old Berwick Bridge: Wet Day.
744 Autumn Clouds.
1899 577 Sundown.
586 A Stormy Day on the East Coast.
588 On the Earn, near St. Fillans.
637 Ploughing.
656 On the Ruchill: Afternoon. Lent by W. Richardson, Esq.
1900 649 A Watery Moon.
668 Autumn Day.
675 Near St. Fillans: a Glimpse of Loch Earn.
695 Breezy Weather. Lent by L. L. Goldie, Esq., Derby.
737 A Scottish Moorland.
40 *Shandwick Place, Edinburgh.*
1902 691 A Woodland Path.
696 Quietude.
698 Landscape, with Hail Cloud. (Diploma Work. R.S.A. Collection.)
726 Macduff Harbour: a Misty Day.
742 Midwinter: Comrie, Perthshire.
1903 57 Melting Snow.
104 Mussel Gatherers.
246 Landscape, with a Stormy Sky.
Bardon, Ferntower Road, Crieff.
1904 37 Autumn Moon.
39 Sundown.
40 The Hill Road.
1905 31 Landscape: Quiet Evening.
38 Haytime.
1906 22 Stormy Afternoon on the Pentland Firth.
41 At the Foot of Loch Finlas.
88 The Hill Road.
1907 44 Late Afternoon in Autumn.
63 Sketch in Hayfield.
74 Schooner in the Moray Firth.
1908 40 The Snow Cloud.
160 Near the Close of an Autumn Day.
503 An Afternoon Sky: Strathtay.
1909 78 On the North Sea.
223 A Surrey Landscape.
489 An Autumn Sunset.
1910 28 A Lonely Shore.
211 When the Frost steals into the Air: Strathearn.
1911 41 In Strathearn.
238 Summer Morning in Eyemouth Bay.
296 A Perthshire Moor.
544 Stormy Sunset Sky.
1912 200 A February Morning: Snow in the Air.
308 An October Day near Crieff.
340 'And in the west the orange sky of evening died away.'
1913 186 Moonlight.
238 Eyemouth Harbour.
309 Near the Cromarty Firth: Ploughing.
1914 97 Moorland Landscape.
205 Autumn.
452 Covsea, Moray Firth.
1915 116 July Landscape.
236 An Afternoon Sky: Ayrshire.
376 Sundown.
406 A Calm Forenoon.
689 Moonlight.
1916 117 A Frosty Sky.
126 An Autumn Landscape.
250 Winter, near Crieff.
476 A Northern Harbour.

NOBLE, James Campbell **Painter**

Born 1846. Died 1913.

Associate 1879. Academician 1892.

15 *Abbey Hill, Edinburgh.*
1869 625 Watching Conspirators.
1871 106 The Tiff: 'Who speaks first?'
27 *Hamilton Place, Edinburgh.*
1873 304 'A man convinced against his will Is of the same opinion still.'
494 On the Moor.
563 At the Brook.
611 Reverie: a Portrait.
1874 24 'Go off; I discard you; let me enjoy my private. Go off.'
378 'I care na' to Spin.'
Lent by George Webster, Esq., London.
473 Rambling.
617 Diamond cut Diamond.
5 *Picardy Place, Edinburgh.*
1875 115 On the Jed.
266 Sympathy.
Lent by William Ritchie, Esq., Dundee.
486 The Packman.
Lent by James Gow, Esq., Edinburgh.
541 A Song of Joy.
635 Near the End of the Weft.
1876 168 Hope and Memory.
207 A Waefu' Heart.
Lent by George Webster, Esq.
448 'Tween the Gloamin' and the Mirk.'
691 Hale and Hearty.
1877 11 Dulse-Gatherer.
110 Bathers.
362 Dutch Fisher-Girl.
466 Memories.
635 Toilers of the Deep.
1878 30 Water-Lilies.
148 An Old Master.
282 An Afternoon Walk.
352 In Pasture.
525 Luncheon.
1879 16 The Duet.
104 Baffled.
328 Burntisland Harbour.
385 At Amiens.
723 At Rest.
1880 10 On the Thames.
89 Sunday Morning. (Walker Art Gallery, Liverpool. Bought 1880.)
142 A Hardy Norseman.
170 The Retort Polite.
Lent by D. Bertram, Esq., Edinburgh.
354 Sketch for Picture.
755 On the Medway.
1880 58 Sympathy.
Lent by William Ritchie, Esq.
399 Near the End of the Weft.
1881 45 Buckhaven Harbour.
Lent by Arthur Sanderson, Esq., Edinburgh.
269 Crab-Fishers.
475 April.
527 The Lesson.
637 On the Tyne.
Lent by Richard Hewat, Esq., Edinburgh.
1882 218 Shere Heath, Surrey.
305 Rouen.
336 Departure of the Herring Fleet.
380 Vale of Clyde.
399 The Pilot's Haven.
573 The Lone Shore.
1883 291 'As through the land at eve we went.'
355 Twilight.
400 The Fisherman's Return.
403 The Two Harvests.
424 At Rest.
498 Pilot Boats.
1884 12 The Medway, Rochester.
214 Bondagers.
225 A Summer Day.
245 September.
254 Spring-Time.
449 'When Nature's self seeks sweet repose.'
463 A Sea Find.
Abbey House, Coldingham, Ayton.
1885 19 Spring-Time.
126 By the Sea.
141 In Clover.
208 A Weary Day.
210 Borderland.
266 The Vale of Clyde.
358 A Pupil of Old Izaak's.
1885 329 Windy Day.
339 Spring-Time.
1886 287 Spring-Time.
484 Dawn.
558 Actæon and Diana.

564 Autumnal Shower.
1887 21 Wharfedale.
164 Kelso Abbey.
305 Preston Kirk.
327 Barden Tower.
329 Northfield, Berwickshire.
420 On the Tyne.
431 In Yorkshire.
1887 208 Old Roman Road.
292 Bypath.
300 Mill by the Sea.
1888 7 The Morning Star.
187 Sands Bay, Coldingham.
269 Making for Harbour.
301 A Squall.
355 The Signal of Distress.
1889 73 A Frosty Morning.
120 Coming in with the Tide.
213 An Old-World Harbour.
249 Tweedmouth.
390 A Passing Squall.
1890 59 A Winter Pasture.
105 Snowstorm passing over the Cheviots.
200 Harbour at St. Abb's.
243 Crossing the Brook.
1891 40 Castles in the Air.
119 A Desolate Sea.
234 The White Squall.
284 A Summer Evening.
342 A Freshening Breeze.
1891-2 277 Teviotdale.
279 Near Fast Castle.
289 Solitude.
314 The Harbour Mouth.
345 'The clouds grew black and the wind grew loud.'
353 The Mill on the Meadow.
469 'Wherein dwells naught but Loveliness and Peace.'
1893 120 Making for Harbour.
144 Half-Tide Rocks, East Coast, Berwickshire. (Diploma Work. R.S.A. Collection.)
186 Beached.
234 'October grave sweeps slowly by
With trailing robes of ashen-grey.'
249 'The Gates of Sunset.'
1894 31 Entrance to St. Abb's.
184 Storm in November.
239 Passing Snowstorm.
262 St. Abb's.
329 Portrait.
1895 211 Luncheon.
Lent by James Mylne, Esq., W.S.
316 Peel Harbour.
Lent by James Wilson, Esq.
420 Landscape: Morning.
Lent by R. T. Naismith, Esq.

Gogar Mains, Corstorphine.
1896 45 Early Morning: Berwick.
191 Child's Head.
292 Outward Bound.
331 Evening.
411 The Bather.
1897 47 Burning Potato Wrack.
143 A Lane in Brittany.
178 The Bass.
262 Sardine Boats, Concarneau.
450 The Bay of Concarneau.
1898 270 Gogar Burn.
282 The Bass Rock.
437 Bay of Concarneau.
502 Golden Harvest.
531 Portrait.

12 *Queen Street, Edinburgh.*
1899 162 The Student.
176 Eyemouth.
217 On the East Coast.
271 Outward Bound. (Smith Institute, Stirling. Presented by Sir H. Campbell-Bannerman, M.P., 1897.)
318 Portrait.
1900 35 Crossing the Bar.
159 Miss Effie Cathles.
190 Swinedriech, Dort.
204 Fish Sale on the Dutch Coast.
475 On the Maas.
1901 28 A Squally Day.
85 Bruce's Castle, Loch Fyne.
284 A Flying Dutchman.
329 Dort, on the Maas.
1902 126 River Boats on the Maas.
134 An Old Dutch Town.
235 The Three Graces.
354 Dordrecht.
1903 181 With Wind and Tide.
230 A Dutch Landscape.
294 Windmill on the Marsh.
1904 157 A Dutch Trade Way.
291 Papendreich.

Noble, James Campbell—*continued*

519 Dutch Canal.
1905 280 Cat's-Paw, on the Maas.
295 Cnoc-nan-Sithichean: The Hill of the Little Folk.
353 At Close of Day.
1906 121 River Tramps.
186 Snell October.
252 Fish Sale, Katwyk.
1907 218 A Dutch River.
220 Twilight.
324 A Hill Farm.
1908 172 A Windmill, Norfolk.
250 Evening: Norfolk Broads.
281 Entrance to Canal.
1909 134 An Old Dutch Town.
193 'When Nature's self seeks sweet repose.'
312 A Windy Day.
1910 223 'Blessed Morar.'
279 A Sand Boat.
1911 93 Vegetable Market, Zweindrecht. (N.G. of Victoria, Melbourne. Bought 1912.)
233 Landing Stage on the Maas.
263 The White Sail.
1912 67 The Marble Quarry.
232 The White Sands, Iona.
318 Evening.
12 *Nelson Street, Edinburgh.*
1913 14 Strathspey.
82 Sunset near Glencaple. (N.G. of Scotland. Presented by Artist's Admirers, 1914.)
273 Old Pier, Iona.
1914 159 Evening: Dordrecht.
171 Santa Maria della Salute, Venice.
230 At Ledaig.
288 The End of the Loch.

NOBLE, Robert **Painter**

Born 1857.

Associate 1892. Academician 1903.

38 *Abbeyhill, Edinburgh.*
1877 639 The Young Bird-Catcher.
1878 1 The Smiddy Corner.
40 A Hazy Morning.
42 Sunshine.
Lent by W. Brodie, Esq., R.S.A.
516 A Bit in Duddingston.
1879 52 A Street in Amiens.
149 Reid's Close, Canongate.
Lent by R. Alexander, Esq., A.R.S.A.
160 Gentle's Close, Canongate.
455 Whup the Cat.
5 *Picardy Place, Edinburgh.*
1880 279 Redding the Line.
480 Buckhaven, looking West.
520 Street Scene, Canongate, Edinburgh.
571 A Tale of Dangers Past.
627 An Argument.
1881 78 An Evening in November.
87 Net-mending.
313 'Resting.'
532 Fishing.
591 September.
1882 142 Passing Thoughts.
237 Street in Rouen.
456 Sunshine and Shade.
469 Interior.
641 St. Maclou, Rouen.
Lent by R. Heggie, Esq., Kirkcaldy
1883 70 'Through the Mirror.'
466 Apple Blossom: Ferme St. Simeon, Honfleur.
585 Baiting the Line.
776 Going out with the Tide.
1884 61 Gossip.
701 Apple Blossom: Honfleur.
734 The Guisards.
794 The Cider Garden.
6 *Comely Green Place, Edinburgh.*
1885 41 Mother's Help.
122 Sunshine.
335 Interior.
544 Evening.
782 God-Speed.
1885 70 An East Coast Fishing Village.
1886 104 On the Marne at Gretz.
308 Noontide.
477 The Coming Storm.
519 'Cradled in his Calling.'
636 'Hand in hand, when our Life was May.'
16 *Picardy Place, Edinburgh.*
1887 469 Summer Flowers.
664 Fête des Fleurs.

1888 342 Preston Mill.
508 At Prestonkirk.
684 Fête Champêtre.
1889 203 Meadow-land.
417 The Mill Sluice.
521 After a Spate.
725 A Welcome Visitor.

East Linton, Preston Kirk, Haddingtonshire.

1890 24 The Mill on the Tyne.
277 By Quiet Waters.
404 The Signal.
1891 489 Phantassie.
1891-2 313 Preston Kirk.
443 The Hanging Willow.
1893 49 Noon.
119 The Mill Dam.
216 The Mill.
219 Evening Sunset.
1894 108 Prestonkirk : Evening.
121 Esher Heath, Surrey.
220 Old Mill, Cobham, Surrey.
253 Harvest Time.
Lent by Jas. Wilson, Esq., Edinburgh.
315 Morning : Surrey.
1895 181 October : Knows, Prestonkirk.
218 Cloudland : Shorthand Note.
301 On the River Orr.
335 Sunset in East Lothian.
404 Blossom.
1896 67 Summer-Time.
197 Golden Harvest-Time.
Lent by Jas. Tullis, Esq., Burnside.
220 Oxshott, Surrey.
319 In the Meadow.
396 November Evening.
1897 38 Cattle Resting.
142 Apple Blossom.
160 At the Sluice.
253 Wild Roses.
332 Child against Blossom.
1898 67 East Linton.
278 An Autumn Evening.
293 Hailes Mill.
349 Sunshine after Rain.
429 A Cheerless Day.
1899 152 Sky, Windmill, and Moorland.
164 When kind Gloamin' comes.
216 Close of a Summer's Day.
230 Ducks and Drakes.
290 A Water Kelpie.
1900 123 Under the Sea Wall.
242 Prestonkirk Meadow.
647 A Tyneside Landscape.
697 Falkland Palace.
744 St. Monan's Kirk.
1901 135 A Summer's Day. (Diploma Work. 'Summer Time.' R.S.A. Collection.)
275 Evening.
328 By the Meadow.
383 A Likely Pool.
1902 170 Evening.
175 Catching Bairdies.
257 In the Glamour of Evening.
263 When the Day's Work is Done.
462 'Give us this day our Daily Bread.'
1903 163 On the Tyne at East Linton.
291 Winter Fare.
495 Harvest Time : East Lothian.
1904 191 Apple Blossom.
300 In the Meadow.
303 A Summer Evening.
1905 216 Polwarth.
237 East Linton.
289 The Valley of the Tyne.
1906 120 'When Nature's Self seeks Sweet Repose.'
211 East Linton : Harvest-Time.
435 Polwarth.
1907 248 Leading.
265 A Pool on the Tyne.
505 Fringe of the Lammermoors.
1908 200 The Village Burn.
265 Willows.
276 Harvest-Time : East Lothian.
1909 236 East Lothian.
307 Willows : Prestonkirk.
495 'Where the Bee Sucks.'
1910 237 Pastoral Landscape.
459 Whitekirk and the Binning Wood.
1911 5 A Misty Morning. (Scottish Modern Arts Association. Bought 1911.)
73 The Month of May.
159 A Good Harvest Day.
1912 71 East Lothian.
157 The Sylvan Tyne.

The Neuk, East Linton, Haddingtonshire.

1913 68 Noon-day.
131 The Shimmering River.
233 Meadow-lands, East Linton.

Noble, Robert—*continued*

1914 148 A Weir on the Tyne, East Linton.
226 An Old Castle Orchard.
351 Springtime: Sketch.
1915 99 Siller Saughs: Summertime.
301 Prestonkirk Meadow.
392 Springtime.
1916 317 An Old Border Keep.
383 The Meeting of the Earn and the Tay.
388 Noonday.

OAKES, John Wright Painter

Born 1820. Died 1887.

Hon. Member 1883.

712 *Bold Street, Liverpool.*
1849 57 The Road on Wallasey Marsh.
330 On the Machno, North Wales.
381 River Derwent, Borrodale.

102 *Bold Street, Liverpool.*
1850 41 Rhyd-du, Caernarvonshire.
106 Daybreak on the Ellesmere Canal.
Lent by John Miller, Esq., Liverpool.
290 A Corner of Old Conway.
454 Cwm-Egiea, Caernarvonshire.
1851 74 Ditton Marsh, looking towards Runcorn.
361 Shrimper's Cottage on the Sandhills, New Brighton.
616 Porthlwyd Trout Stream, Caernarvonshire.

2 *Dover Street, Liverpool.*
1852 266 Salmon Leap at Stonebyres.
354 Cwm Dyllin, Caernarvonshire.
472 Fishing Boats at Aber-Conway.

102 *Bold Street, Liverpool.*
1853 225 A Showery Day on Birker Moor, Eskdale.
373 A Spring Day in the Vale of Clwyd
639 Cranmore, Galway Bay.
Lent by John Miller, Esq.

60 *Pembroke Place, Liverpool.*
1854 137 Beverly Beck, Yorkshire.
232 Interior of Stand Old Chapel, near Pilkington.
Lent by Charles Hargitt, Esq.
476 Bridlington Quay, Yorkshire.
1855 37 The Willow Mill, Denbighshire.
200 Loch Ranza, Isle of Arran.
281 Boat-House on the Trent and Mersey Canal: Early Morning.

Endfield House, 28 Victoria Road, Kensington, London.
1856 98 On the Sannox Water.
171 Twll-du: The Devil's Kitchen.
232 The Vale of Bersham.
1859 85 Vale of the Dee.
1861 76 Dead Plover.
437 Morning.
446 Mill on the Ogwen.
1862 176 The Caernarvonshire Coast.
518 On the Coast at Rhyl.
526 The River Stour below Sandwich.
1863 412 A Creek on the Leven.
590 After Sunset.
603 Evening.
1864 418 The Foot of Goatfell, Arran.
500 The Mill Dam.
1865 247 A Bit on a Westmoreland Common.
447 The River Dee below the Aqueduct, looking towards Chirk.
Lent by Mr. Bruce.
593 The Eagle's Haunt: Summit of Carurd-davyd.
1866 346 The Coming Storm. (Nottingham Art Gallery. 'The Coming Shower.' Bought 1908.)
352 Morning on the East Coast, near Stonehaven.
1867 251 The Landing Place, Locarno: Early Morning.
419 'The Stream from Llyn Idwal.'
1868 462 Mill on Swarthmore Beck.
840 Newbro' Common.
1869 6 'Showery.'
16 A Bit of Derwent Water.
1870 635 The Lancashire Coast at Hightown.
643 Chepstow Castle.

Leam House, Addison Road, Kensington, London.
1876 357 Mill on the River Seiont.
1883 183 Mew Stone, Plymouth Roads.
486 A Wild March Morning: Tennyson.
1884 138 Llyn-yr-Adur, or the Adder's Pool.
1885 4 The Mill-Dam, Ebden Vale, Somerset.
545 The Roman Bridge over the Ogwen River.

1886 174 Cwm Eigian Moor: Shepherds searching for Strayed Sheep.
286 Deeside.
1887 121 Corner of the Harvest Field.

O'BRIEN, Dermod, *P.R.H.A.* Painter

Born 1865.

Hon. Member 1914.

Royal Hibernian Academy, Dublin.
1915 246 Heading the Stooks.

OLDRIEVE, William T. Architect

Born 1853.

Hon. Member 1914.

H.M. Office of Works, Edinburgh.
1913 419 Glasgow Cathedral: New Roof. Some details of the Oak Carvings.
426 Glasgow Cathedral: New Roof of Choir, Perspective.
431 Glasgow Cathedral: New Roof. Some details of the Oak Carvings.

ORCHARDSON, Sir William Quiller Painter

Born 1832. Died 1910.

Birth year 1835 generally given is incorrect.

Hon. Member 1871.

4 *Gardner's Crescent, Edinburgh.*
1848 337 Sketching from Nature.
1 *Grove Place, Edinburgh.*
1849 294 An Interior.
1851 385 The Astrologer.
1852 291 Prince Charles Edward and the Catherans.
4 *Torphichen Street, Edinburgh.*
1853 317 Wishart's Last Exaltation. (1848-53 exhibited as W., W. G., and W. J. Orchardson.)
26 *Royal Crescent, Edinburgh.*
1854 23 The Cottage Door.
446 Master Henry Keith.
1855 59 Little Nell.
94 Lucy.
389 Master D. M. M. Crichton.
1856 300 Claudio and Isabel.
2 *Warriston Crescent, Edinburgh.*
1858 418 Marley Gray.
1859 384 Through the Corn.
1860 142 Jeanie Deans and the Laird o' Dumbiedykes.
235 Under the Vine, Heidelberg. (By John MacWhirter and W. Q. Orchardson.)
67 *Great King Street, Edinburgh.*
1861 69 Portrait of a Gentleman.
180 Portrait.
366 (No title in Catalogue.)
1862 31 Robert Horn, Esq.
101 James Tytler, Esq., of Woodhouselee.
182 Children of C. Scott Plumer, Esq., Sunderland Hall.
266 Mr. Henry, Inventor of the Henry Rifle.
743 Rev. D. T. K. Drummond.
60 *Stanley Street, London.*
1863 23 Jeanie Deans.
198 Little Nell and her Grandfather. (Mappin Art Gallery, Sheffield. Same title. Bequeathed by J. Newton Mappin, 1887.)
Lent by F. Borders, Esq.
290 J. H. Brown, of Quarter and Dunipace.
1863 287 Portrait of a Gentleman.
1870 600 Prince Hal and Falstaff.
Lent by C. Moxon, Esq.
19 *St. John's Wood Road, London.*
1872 100 Toilers of the Sea. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by Alex. Macdonald, Esq.
1873 326 The Forest Pet.
Lent by Wm. Christie, Esq., Liberton.
Hyndford House, Brompton Road, London.
1875 74 The Escaped.
Lent by Walter M'Farlane, Esq., Glasgow.
206 Monsieur and Madame.
295 Oscar and Bran.
Lent by John G. Sandeman, Esq., Glasgow.
1876 295 The Protector.
Lent by John G. Sandeman, Esq.
1877 261 A Portrait.

Orchardson, Sir William Quiller—*cont.*

262 Consolation over a Cup of Tea.
Lent by John G. Sandeman, Esq.

350 A Portrait.

Kent Villa, London.

1879 40 A Social Eddy, left by the Tide. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884. A small version bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by Alex. Macdonald, Esq.

251 The Queen of the Swords. (*Vide* 1910, No. 138.)
Lent by John G. Sandeman, Esq.

1 *Lansdowne Road, Notting Hill, London.*

1880 186 A Revolutionist. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by Jas. G. Orchar, Esq., Dundee.

Ivyside, Westgate, Thanet.

1881 216 Napoleon on Board the 'Bellerophon,' 1815. (N.G. of British Art. Sir Francis Chantrey Bequest Purchase, 1880.)

1 *Spencer Street, Victoria Street, London.*

1883 192 The Farmer's Daughter. (Kelvingrove Art Gallery, Glasgow. Presented by Sons of James Reid, 1896.)

1884 367 Nuns.

1885 235 Voltaire. (Hamburg Gallery. Presented by Herr Schwabe. Dundee Art Gallery. Study for Picture. Bought with John Morris Fund, 1907.)

1 *Spencer Street, Victoria Street, London, S.W., and Ivyside, Westgate, Thanet.*

1886 258 The Salon of Madame Récamier.

1887 344 Master Baby. (*Vide* 1911, No. 96.)

13 *Portland Place, London, W.*

1890 28 Her First Dance. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.' Another version, dated 1884, N.G. of British Art. Henry Tate Gift, 1894.)
Lent by J. G. Orchar, Esq.

190 'Mariage de Convenance': After!
Lent by John M. Keiller, Esq., Dundee.

1896 252 The Reception.
Lent by John Ramsay, Esq., Dundee.

1897 221 Henry Balfour Fergusson, Esq. (Dundee Art Gallery. Presented by Subscribers, 1896.)

1898 358 Sir David Stewart, of Banchory. (In Aberdeen Council Chambers.)
Lent by the Corporation of Aberdeen.

454 James Tullis, Esq.

489 Mrs. Tullis.

1901 282 The late Lord Lothian.
Lent by the National Bank of Scotland.

1902 420 Doves.
Lent by James Murray, Esq., Aberdeen.

1903 142 Sir John Leng, M.P. (Dundee Art Gallery. Presented by Subscribers, 1901.)
Lent by the Dundee Free Library Committee.

1905 240 The Young Duke.
Lent by George McCulloch, Esq., London.

1907 140 Sir Walter Gilbey, Bart.
Lent by Sir Walter Gilbey, Bart.

1908 194 The Story of a Life.
Lent by Sir Hugh Smiley, Bart., Ireland.

295 T. Carlaw Martin, Esq.: Presentation Portrait.

1909 318 St. Helena, 1816: Napoleon dictating to Count Las Cases the Account of his Campaigns.
Lent by the Keiller Trustees.

1910 123 Blossoms Fair.
Lent by Mrs. J. Coutts Michie, 184 Queen's Gate, London.

138 The Queen of Swords. (*Vide* 1879, No. 281.) (N.G. of Scotland. Finished Study for Picture. Bought 1910.)
Lent by the Keiller Trustees.

1911 22 On the Grand Canal Venice.
Lent by T. G. Bishop, Esq., Helensburgh.

96 Master Baby. (*Vide* 1887, No. 344.) (N.G. of Scotland. Bought, with aid of an anonymous gift, in 1913 from Sir Hugh Lane, whose conditions offering the picture to Dublin Municipal Gallery were not accepted.)
Lent by Mrs. Coutts Michie.

PARK, Patric **Sculptor**

Born 1811. Died 1855.

Associate 1849. Academician 1851.

London.

1839 501 Bust of John Landseer, Esq., A.R.A.
502 Bust of R. B. Haydon, Esq.

8 *George Street, University College, London.*

1840 365 A Sphairobolos, or Ball-Thrower, dancing before Ulysses.
367 Bust of the Hon. Lord Jeffrey. (*Vide* 1849, No. 605, and 1850, No. 482.) (National Portrait Gallery. Bust in Marble. Bought 1861. Scottish N.P.G. In Plaster. Presented by A. W. Inglis, 1903.)
367 Bust of the Hon. Lord Jeffrey.
369 Bust of a Lady.
377 Bust of Sir Thomas Dick Lauder, Bart.
384 Diomede.

1841 551 Bust of a Gentleman.

8 *George Street, London, and Edinburgh.*

1842 525 Bust of Sir Charles Napier.
526 Bust of a Gentleman.
527 Bust of James Miller, Esq.
528 Bust of Mrs. Finlay.
529 Bust of Thomas Duncan, Esq., R.S.A. (*Vide* 1916, No. 43.) (R.S.A. Collection. Original Model. Presented by Sitter's Widow, 1886.)
530 Bust of Patrick Robertson, Esq.
536 Bust of D. O. Hill, Esq., R.S.A.
537 Bust of Charles Dickens, Esq.
538 Bust of Mrs. Lees.
530 Bust of James Jardine, Esq.
540 Bust of W. T. Musgrave, Esq.

1843 578 Wm. Scott, Esq., Teviot Bank: Marble Bust.
580 Bust in Marble of James Jardine, Esq.
593 John, Son of Dr. Malcolm: Bust.

78 *Queen Street, Edinburgh.*

1848 612 Bust of James Reddie, Esq., Glasgow.
615 Bust of the Earl of Dundonald, G.C.B.
618 Bust of Sir Harry Smith, Bart., G.C.B.

23 *York Place, Edinburgh.*

1849 603 Bust of Rev. Dr. Begg.
604 Bust of Rev. John Bruce.
605 Bust of Hon. John Jeffrey. (*Vide* 1840, No. 367, and 1850, No. 482.)
606 Bust of Rev. Thomas Guthrie.
607 Bust of Rev. Samuel Miller, of Glasgow.
612 Bust of Sir Charles J. Napier.
613 Bust of P. S. Fraser, Esq.
616 Bust of a Young Lady.
619 The Artist's Son.
620 Bust of Sir Neil Douglas, K.C.B.
621 Bust of Alex. Dunlop, Esq., Advocate.
622 Bust of Horatio M'Culloch, Esq., R.S.A. (R.S.A. Collection. Commissioned by R.S.A. It was cut in Marble by W. G. Stevenson, 1873.)
625 The Artist's Wife. (*Vide* 1916, No. 84.) (Kelvingrove Art Gallery, Glasgow. Plaster cast of original clay. Presented by Sculptor's son, H. Patric Park, 1906.)

1850 460 Bust of Professor Simpson. (Scottish N.P.G. In Marble, by J. Stevenson Rhind, after Park. Presented by Sir W. G. Simpson, 1892.)
463 Bust of the Hon. the Lady Ann Charteris.
465 Colossal Head of Oliver Cromwell. Modelled from Death-mask ordered by Grand Duke of Tuscany. (R.S.A. Collection. Plaster Bust of Cromwell. Presented by W. B. Hodgson, 1862.)
467 Bust in Marble of John Miller, Esq.
468 Bust in Marble of Young Gentleman.
473 Early Efforts.
475 Sleeping Child, the Daughter of A. S. Logan, Esq.
479 Bust in Bronze of the late James Kinnear, Esq.
480 Equestrian Statuette: Sir Charles James Napier addressing his Troops.
482 Bust of the late Lord Jeffrey, modelled from Bust executed in 1840. (*Vide* 1840, No. 367.)

1851 645 Bust of Very Rev. Principal Lee.
646 Statuette of Lieut.-Colonel Spark.
647 James Stewart, Esq., late of Dunearn: Bust.
Lent by the United Kingdom Assurance Company.
648 Posthumous Bust of the late Mrs. W. M. Ellis.

Park, Patric—*continued*

651 Bust of Dr. Malcolm.

655 Bust of Kenneth Macleay, Esq., R.S.A. (R.S.A. Collection. In Plaster. Presented by Miss Macleay, 1879.)

656 Bust of Sir John Watson Gordon, P.R.S.A.

657 Bust of Professor W. E. Aytoun. (National Portrait Gallery. In Plaster. Presented by Andrew C. Kay, 1909. Scottish N.P.G. In Marble, by John Rhind, after Park. Presented by the Misses Aytoun, 1890.)

658 Bust of Sir David Brewster.

659 Mask in Marble.

666 Francis Abbott, Esq.: a Fragment of a Statue.

78 *George Street, Edinburgh.*

1852 675 Bust of D. O. Hill, Esq., Secretary of the Royal Scottish Academy. (*Vide* **1880,** No. 369, and 1916, No. 16.)

676 Bust of David Ness, Esq.

677 Bust of a Lady. (? Artist's Mother, of which there is Plaster Cast of original clay in Kelvingrove Art Gallery, Glasgow. Presented by Artist's Son, H. Patric Park, 1906.)

678 A Model of the Bust executed in Marble for the Family of Grant, of Glenmorriston.

679 A Model of a Bust to be executed in Marble of Mrs. Kenneth Macleay.

684 Bust of Mrs. C. D. Young.

695 Diomed before the Lightning.

710 Bust in Marble of Mrs. Scott.

713 Bust of John Inglis, Esq., Advocate.

Edinburgh, and 104 *Church Street, Manchester.*

1853 690 Bust in Marble of the Rev. Henry Grey, D.D., of Free St. Mary's, Edinburgh. Sculptured at the request of Members of his Congregation and others. To be placed in the New College, Edinburgh.

1854 695 Late Lord Justice-General Boyle: Model for a Marble Bust erected in the Hall of the Solicitors before the Supreme Courts.

700 Bust of D. Charles Bell, K.L.S., Manchester.

703 Group in Plaster of a Marble of the Daughters of R. N. Philips, Esq. Executed in Marble in Manchester.

708 Euphrosyne.

714 Bust of William Bevan, Esq.

725 A Huguenot Leader.

104 *King Street, Manchester.*

1855 747 Bust of Napoleon III. The Original Model executed at St. Cloud during 1854 for a Marble. (Victoria & Albert Museum. In Marble. Bought 1856. Kelvingrove Art Gallery, Glasgow. Plaster Cast from original clay. Presented by H. Patric Park, the Sculptor's Son, 1906.)
Lent by the Duke of Hamilton.

748 Marble Bust of Mrs. Houldsworth, of Coltness.

752 Bust of the Earl of Dundonald.

761 John Thomson Gordon, Esq., Sheriff of Mid-Lothian. Presented to Mrs. Gordon by his friends.

766 Bust of William Fairbairn, Esq.

769 Bust of Professor William Fergusson, Esq., King's College, London.

1856 721 A Scotch Lassie: The Sculptor's Wife. (Kelvingrove Art Gallery, Glasgow. Plaster Cast of original clay. Presented by H. Patric Park, the Sculptor's Son, 1906. N.G. of Scotland. In Marble, 'with some modifications,' by W. Brodie, R.S.A. *Vide* Brodie, 1858, No. 763. Presented by R.S.A., 1910.)
Lent by the Royal Scottish Academy.

725 Bust of H.R.H. the Duke of Cambridge.

735 Bust of Austin Henry Layard, Esq. M.P.

739 Bust of a Boy.

741 Portrait: Statue of a Child. (Kelvingrove Art Gallery, Glasgow. In Plaster. Presented by H. Patric Park, the Sculptor's Son, 1906.)

1863 817 Late Principal Cunninghame: Marble Bust by Mossman, H.R.S.A., from a Model by Park.

1863 415 Marble Bust of John Thomson Gordon, Esq., Sheriff of Mid-Lothian.
Lent by Mrs. Gordon.

1880 369 Bust in Marble of the late D. O. Hill, R.S.A., who was forty years Secretary of the Royal Scottish Academy. Intended to be placed in the National Gallery. Modelled from life by the Artist, and executed in Marble for the Academy by John Hutchison, R.S.A. (*Vide* 1852, No. 675, and 1916, No. 16.) (N.G. of Scotland. Presented by R.S.A., 1910.)

371 Bust in Marble of the late Sir John Watson Gordon, President of the Royal Scottish Academy. (R.S.A. Collection.)
Lent by the Royal Scottish Academy.

1887 433 Bust in Marble of the late Sir John Watson Gordon, P.R.S.A. (R.S.A. Collection.)
Lent by the Royal Scottish Academy.

1916 11 David Hamilton, Architect: Bust in Marble, undraped. (Kelvingrove Art Gallery, Glasgow. Presented by Miss Hamilton, 1879.)
Lent by the Corporation of the City of Glasgow.

16 D. O. Hill, R.S.A.: Bust in Marble. (*Vide* 1852, No. 675, and **1880,** No. 369.)
Lent by the N.G. of Scotland.

34 Two Children with a Hound: Marble Group.
Lent by G. Stuart Robertson, Esq., London.

43 Thomas Duncan, R.S.A.: Bust in Plaster. (*Vide* 1842, No. 529.)
Lent by the Royal Scottish Academy.

84 The Artist's Wife: Bust in Plaster. (*Vide* 1849, No. 625.)
Lent by the Corporation of the City of Glasgow.

PARKER, Henry Perlee — Painter

Born 1795. Died 1873.

Hon. Member 1829.

No official record of election, but so appears in Catalogue of 1829.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

Pilgrim Street, Newcastle-on-Tyne.

1824 149 The Bracklin Brigg.
177 Fruit Girl.

Brunswick Place, Newcastle-upon-Tyne.

1827 115 The Covenanter.
120 The Roadside Labourer.

SCOTTISH ACADEMY.

Newcastle.

1827 24 Smuggler Resting.
267 The Porteous Mob breaking into the Tolbooth.
1828 20 A Smuggler Wounded.
92 The Old Pilot.
202 The Smuggler.
1829 7 A Cullercoats Fisher Girl.
109 Mending Lobster Nets.
136 The Poacher.
1832 68 Smugglers making a Signal.
230 The Highland Piper.
1838 166 The Look-out.
199 Doubtful Weather.

ROYAL SCOTTISH ACADEMY.

1839 21 A Looking-Glass Reflection.
253 The Old Pilot.

PASCAL, Jean Louis — Architect

Born 1837.

Hon. Member 1911.

8 *Boulevard St. Denis, Paris.*

1911 428 Domaine du Doux à Altillac: Exterior of Chateau.
429 Chateau du Doux à Altillac: Interior of Hall.
430 Domaine du Doux à Altillac: Plan.
431 Domaine du Doux à Altillac: Exterior of Stable and Offices.
1912 495 École de Médecine de Bordeaux: Façade.
503 École de Médecine de Bordeaux: Ensemble.

PATERSON, Alexander N. **Architect and Painter**

Born 1862.

Associate 1911.

136 *Wellington Street, Glasgow.*
1891-2 750 Grand Canal, Venice: Stormy Weather (Painting).
1896 450 Four Houses at Helensburgh.
1897 487 Billiard Room, Busby House.
1898 563 Two Views of House, Inverleith Place.
567 Parish Church Hall, Lesmahagow.
1899 566 Parish Church, Lesmahagow, as altered: Detail of Apse.
1900 534 Glasgow International Exhibition, 1901: Competitive Design for Buildings.
1901 636 United Free Church and Hall, Clydebank.
1902 655 Dunkeld Cathedral: Proposed Restoration of Choir.
1903 431 The Long Croft, Helensburgh.
460 Auchendennan: Entrance Hall.
461 Auchendennan: Carriage Porch.
266 *St. Vincent Street, Glasgow.*
1904 471 House at Helensburgh.
1905 448 Clyde Street School, Helensburgh.
1906 353 University Press, Glasgow: Office Buildings.
1907 382 National Bank of Scotland, St. Enoch Square, Glasgow.
1908 403 Municipal Buildings, Helensburgh.
410 Design for Village Institute, Yarrow.
1909 377 Liberal Club, George Place, Glasgow.
1910 327 Drum-Millig, Helensburgh: Sketches for Entrance and Garden Fronts.
355 Liberal Club, Glasgow: Entrance Hall and Stair Landing.
1911 417 Proposed Extension of the Royal Exchange, Glasgow.
452 Yarrow Kirk, as remodelled.
472 A Small House on Knoc Clune, Newtonmore.
1912 470 General Offices, Albion Motor Car Co.
505 Drum Millig, near Helensburgh.
511 Parish Church Hall, Lesmahagow (as extended).
1913 435 Scalesceugh, Cumberland: Sketch.
455 The Hall, Woodend, Helensburgh.
458 Courtallan, Helensburgh: Detail.
1914 577 Albion Motor Car Co., General Offices: Exterior (as executed).
589 Ditto: Interior.
1915 489 Summer Seas: Painting.
548 House at Helensburgh for David T. C. Sloan, Esq.
549 The National Bank of Scotland, Gourock.
550 Camis-Eskan, Dumbartonshire: Additions.
1916 469 Ebb Tide: Morar: Painting.
520 Easterton, Milngavie: Additions for Charles Ker, Esq.
525 Municipal Buildings. To be erected at Gourock.
527 Easterton, Milngavie: Additions.

PATERSON, James **Painter**

Born 1854.

Associate 1896. Academician 1910.
Librarian 1910-

4 *St. John's Terrace, Hillhead, Glasgow.*
1874 129 Loch Long.
636 Loch Lubnaig.
1878 666 Miss Nibb's, Medmenham.
1879 677 On the Links, St. Andrews.
Hotel de Saxe, 12 Rue Jacob, Paris.
1880 4 The Old Mill of Caterline.
73 Daphné.
178 *Bath Street, Glasgow.*
1883 83 The Old Loom.
553 Ready: a Study.
Killniess, Moniaive, Dumfriesshire.
1885 1022 Richmond.
1043 On the Hill at Richmond.
1886 634 Playmates.
987 Spring in Dalwhat Glen.
21 *University Gardens, Glasgow.*
1888 752 Apple Blossom.
962 Water Heck, Moniaive.
Killniess, Moniaive, Dumfriesshire.
1889 950 Ewanstone Hill Road.
1890 348 The Happy Valley.
1891 698 On the Calder, Cumberland.
737 Pine-Wood Cove.
1891-2 28 Iona Cathedral: Moonlight.
453 The Mill.
783 Mimulus.

805 Looking up Glencairn.
1893 95 Border Tower.
205 Portrait of the Painter.
1894 11 Uplands.
201 Border Tower.
339 Roadside.
1895 101 The Wan Water.
524 Craigdarroch Water : Spring.
1896 145 Borderland. (Kelvingrove Art Gallery, Glasgow. Presented by A. Cameron Corbett, M.P., 1898.)
151 Glencairn. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
1897 44 Castle in Spain.
126 A Sunlit Valley.
273 Killniess.
629 From Crichan.
667 Chrysanthemum in Blue Pot.

Moniaive, and 15 Stafford Street, Edinburgh.

1898 53 Margaret.
272 Looking down Glencairn.
424 James M'Call, Esq., Caitloch.
505 Gaps Mill, Moniaive.
605 Adam Semple.

Moniaive, and 54 Shandwick Place, Edinburgh.

1899 16 Waiting for the Tide.
137 The late Sir George Gustavus Walker, K.C.B., Crawfordton.
Lent by Lady Walker.
260 The Quarry and the Town.
1900 100 Edinburgh Castle.
185 Solway.
194 Blacknest Tarn.
716 Gaps Mill, Moniaive.
1901 110 Sisters.
248 Winter Near.
650 Portrait : Pencil Drawing.
673 Maud and Muriel : Pencil Drawing.
1902 434 Romance.
1903 350 A. B. Paton, Esq., Nareshawmuir.
376 Wind in the Trees.
488 Edinburgh Castle : Sunny Morning.
1904 390 The Nor' Loch. (Diploma Work. R.S.A. Collection.)
553 On the Coast of Teneriffe.
1905 168 Barbuie, Moniaive.
358 City of Dream.
496 A Scholar of St. Francis.

115 *George Street, Edinburgh.*

1906 75 Midlothian Landscape.
207 Grassmarket, Dusk : Clearing after Rain.
248 The Bridges of Dean.
1907 69 'Betsy.'
136 Edinburgh's Playground. (Scottish Modern Arts Association. Bought 1907.)
208 Edinburgh, from Corstorphine Hill : Dusk.
1908 205 Saint Andrews.
237 The Gate to the Highlands.
477 John N. Dickson, Esq., Corstorphine : Presentation Portrait.
1909 133 A Breton Harbour
299 Beating to Windward.
471 Greyfriars.
1910 160 The Mantilla.
387 Margaret.
449 Iona.
1911 79 The Last of the Indomitable.
139 Margaret.
151 Sussex Windmills.
535 Glencairn.
1912 6 Afterglow.
98 St. George's, Edinburgh.
361 Goldfish.
530 Rev. Professor W. P. Paterson, D.D., Edinburgh University.
1913 115 The Corrie of the Shadows, Isle of Skye.
135 The Strength of the Sea.
278 Constance.
575 Jack.
1914 108 The Ebb Tide, Kippford.
142 Coming Storm, Touraine.
197 The Open Road, Normandy.
668 The Plaza, San Antonio, Teneriffe.

17 *India Street, Edinburgh.*

1915 184 September at Colvend.
338 Through the Looking Glass.
375 Pansies.
435 In the Heart of the Coolins.
625 John R. Findlay, Esq., Aberlour.
1916 269 Thundercloud : Richmond, Yorks.
378 Portrait of a Lady.
387 Morning in the Coolins.
458 A Plaza, Teneriffe.
678 Miss Chalmers.
Lent by the Hon. Caroline E. Shore.

PATON, Sir Joseph Noel **Painter**

Born 1821. Died 1901.

Associate 1846. Academician 1850.

Limner to Her Majesty for Scotland 1865-1901.

Woeer's Alley Cottage, Dunfermline.

1844 126 The Gleaner.

1845 343 Rachel Weeping for her Children.

1846 121 Oberon and Titania: The Quarrel. (*Vide* 1850, No. 151.) (Diploma Work. R.S.A. Collection. First Study for 'The Quarrel,' dated 1846.)

1847 318 Puck and the Fairy.
Lent by Mr. Macnaire, Paisley.

362 Reconciliation of Oberon and Titania. Painted for the Westminster Hall Competition. (N.G. of Scotland. Presented by the R.S.A., 1910.)

622 Seizure of Roger Mortimer by Edward III.

1848 244 Christ bearing His Cross. (Paisley Corporation Museum. Bequeathed by Sir Peter Coats, 1890.)

361 The Meeting of Zephyr and Aurora.

457 Silenus surprised by Aegle.

1849 400 Theodore and Honoria.

416 Puck's Soirée Musicale.
Lent by D. O. Hill, Esq., R.S.A.

1850 151 The Quarrel of Oberon and Titania. (*Vide* 1846, No. 121.) (N.G. of Scotland. Dated 1849. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1859; presented, 1897. A Companion to the Picture of 'The Reconciliation of Oberon and Titania.' *Vide* 1847, No. 362.)

488 Study from Nature, 1849.

490 First Sketch for a Picture of the Song of Silenus.

491 Sketch: The Cavern of Despayre.

498 Four Studies from Nature for the large Picture of Christ bearing His Cross, and Sketches for Pictures of the Holy Family, and of the Virgin and St. John.

499 A Vision of Life: First Sketch for a Large Picture.

564 Cymocles.

565 A Series of Ten Sketches for Pictures illustrative of the Mission of our Lord, viz.: I. Consecration; II. Temptation; III. Sermon on the Mount; IV. Purification of the Temple; V. Lazarus raised from Death; VI. Gethsemane; VII. Rejected of Men; VIII. Calvary; IX. The Sepulchre; X. Victory.

566 Faust in the Witch's Kitchen.

572 Bruce Slayeth the Three Men of Lorn in the Retreat from Dalry: Sketch.

573 The Bruce and his Adherents 'Dreeing in the Mount their Pine,' after his defeat at Methven: Sketch.

574 Christ before Pilate.

575 Two Sketches: Wallace Slayeth the Knight of Lorrain in the Fight of Shortwood Shaw.

576 Four Sketches: I. Bacchante and Centaur; II. Venus Anodyomene; III. Bacchus and Circe; IV. Nessus and Dejanira. Design for an Alto-Relievo.

653 Bruce and the Spider: Sketch.

654 The Cave of Despayre: Sketch.

1851 43 Thomas the Rhymer and the Queen of Faërie.

147 The Father Confessor, belated.
Lent by John Miller, Esq., Liverpool.

171 Death of Paolo and Francesca.

552 Nimrod the Mighty Hunter: a Sketch. Suggested by Syrian sculptures recently discovered.

1852 83 Dante meditating the Episode of Francesca da Rimini and Paolo Malatesta. (Bury Art Gallery. Presented by Family of Thomas Wrigley, 1899.)

185 Eve of St. Agnes.

673 Christ blesseth the Little Children: a Sketch in Relievo.

1854 25 'The sun shall be no more thy light by day; neither for brightness shall the moon give light unto thee.'
Lent by T. E. Plint, Esq., Leeds.

62 Sketch.

173 Sketch: Bacchus Sleeping.

179 Pan Piping.
Lent by T. D. Graham, Esq., Glasgow.

195 Faust and Margaret Reading.
Lent by Wm. Wilson, Esq., Banknock.
331 Dante and Beatrice in the Lunar Sphere.
338 Sketch.
438 Sketch.
1855 294 The Pursuit of Pleasure: a Vision of Human Life.
538 First Sketch for a Picture of 'Vanity Fair,' 1851.
1856 164 Watching the Pass: Daybreak.
1857 230 Hesperus. (Kelvingrove Art Gallery, Glasgow. Bought 1903.)
Lent by Alexander Hill, Esq.
1858 626 Study from Nature: Inveruglas.
641 Study from Nature: Inveruglas.
37 *Drummond Place, Edinburgh.*
1859 44 The Bluidie Tryste.
146 In Memoriam: Henry Havelock.
Lent by Alexander Hill, Esq.
414 Oberon and Titania.
Lent by D. O. Hill, Esq., R.S.A
424 Oberon and the Sea Maid.
Lent by D. O. Hill, Esq., R.S.A
461 'The Song of Silenus.'
Lent by Archibald Campbell, Esq., of Blythswood.
613 Barthram's Dirge.
Lent by John Pender, Esq., Manchester.
710 Sketch Model of a Monument to the Memory of Sir William Wallace to be erected on the Abbey Craig, Cambuskenneth.
711 Sketch Model of a Monument in Memory of Sir William Wallace.
33 *George Square, Edinburgh.*
1860 286 Silenus Singing.
421 Puck and the Fairy.
Lent by D. O. Hill, Esq., R.S.A.
558 The Entombment.
Lent by Wm. Sharp, Esq., Birmingham
559 Gethsemane.
Lent by William Sharp, Esq
646 The Pursuit of Pleasure. The Original Study of Effect and Colour for the large Picture now the property of T. F. Briggs, Esq., Barbadoes.
Lent by Alexander Hill, Esq.
842 Design for Bronze Inkstand, modelled by Clark Stanton.
1861 332 The Islesman at Home.
370 From 'The Tempest.'
1862 490 Dawn: Luther at Erfurt.
636 The Dowie Dens of Yarrow. Painted for the Royal Association for the Promotion of the Fine Arts in Scotland.
Lent by John Gardiner, Esq., Dunfermline.
1863 451 Lullaby.
824 First Idea for a Challenge Shield for the National Rifle Association, 1862.
1863 76 Puck and the Fairy.
Lent by D. O. Hill, Esq.
192 In Memoriam.
Lent by Alexander Hill, Esq.
257 Home from the Crimea.
Lent by W. Wilson, Esq.
262 The Eve of St. Agnes: Escape of the Lovers.
319 The Pursuit of Pleasure. The Original Finished Sketch for the large Picture.
Lent by Alexander Hill, Esq.
334 The Seizure of Roger Mortimer in Nottingham Castle by King Edward III.
Lent by John Beveridge, Esq.
395 Sketch: Model for Colossal Group of Lion and Typhon.
1865 413 Puck.
Lent by Alexander Hill, Esq.
565 Ariel.
Lent by Alexander Hill, Esq.
The five following Studies were made at Windsor Castle in the Winter of 1863-4, viz.:
1866 143 H.R.H. the Princess Helena.
144 H.R.H. the Princess Louise.
145 Her Majesty the Queen.
146 H.R.H. the Princess Beatrice.
147 H.R.H. the Princess Louis of Hesse-Darmstadt.
432 Fact and Fancy.
Lent by James Cowan, Esq.
1867 406 'I wonder who lived in there.'
Lent by Miss Hamilton Campbell Ferrier.
1868 398 Prayer.
484 Sleep.
622 In Gethsemane.
742 The Reaper and the Flower.
1869 425 A Fairy Raid, Midsummer Eve: Carrying off a Changeling.

Paton, Sir Joseph Noel—*continued*

480 Nickar the Soulless.
1870 574 'Caliban.'
Lent by Peter Denny, Esq., Dumbarton.
1871 827 The Commander-in-Chief of the British Forces in the Crimea, and Staff, January, 1855.
1873 204 Christ and the Sleeping Disciples.
Lent by the Right Hon. James Cowan, Lord Provost of Edinburgh.
1874 163 Oskold and the Ellé-maids.
Lent by Sir Peter Coats, Paisley.
1875 177 Christ and Mary at the Sepulchre.
Lent by J. Polson, Esq., Paisley.
1878 207 The Spirit of Twilight.
1879 242 The Adversary: Study for a Large Picture.
1880 255 A Dream of Latmos. (N.G. of Victoria, Melbourne. Bought 1882.)
339 Sir Galahad.
Lent by J. H. Baxter, Esq., of Gilston.
1880 25 A Fairy Raid.
Lent by John Polson, Esq.
228 Caliban listening to the Music.
Lent by Peter Denny, Esq.
268 'The Man of Sorrows.' (Laing Art Gallery, Newcastle. Presented by Rt. Hon. Lord Joicey, 1914.)
Lent by James Paton, Esq., Avonhill.
385 Sketch Model for the Monument to Sir William Wallace on the Abbey Craig, originally adopted by the Committee. Moulded 1858.
1881 760 Tommie Brown and the Fairy Queen.
1882 745 The Two Paths: Odientes Malum, Adhaerentes Bono. Alto-Relievo in Bronze, executed for Sir Peter Coats for the Coats Library and Museum. (Paisley Corporation Museum. Bequeathed by Sir Peter Coats, 1890.)
Lent by Sir Peter Coats.
1883 299 Puck and the Fairy.
1884 207 Oberon and the Mermaid.
1885 251 Head of Christ.
386 Sir Galahad and his Angel.
1885 334 Study from Nature: Inveruglas, Loch Lomond.
335 Study from Nature: Inveruglas, Loch Lomond.
1887 703 Titania and the Indian Boy.
Lent by Sir Noel Paton, R.S.A.
745 First Study for Large Picture: 'The man with the Muck Rake.' (Hull Art Gallery. Original Picture. Presented by the Rt. Hon. T. R. Ferens, M.P., 1906.)
Lent by Sir Noel Paton, R.S.A.
802 In Gethsemane.
Lent by John Hutchison, Esq., R.S.A.
807 Study of a Boy's Head.
Lent by Sir Noel Paton, R.S.A.
1893 164 'Vade Satana.'
215 Ezekiel's Vision of Dry Bones.
1894 214 Oberon and Titania.
225 'By the Still Waters.'
1897 330 Puck.
1900 32 Queen Margaret reading the Gospels to Malcolm Ceannmor.
Lent by J. T. Smith, Esq., Dewlock.
1902 78 The Lullaby.
Lent by Mrs. Cross, Edinburgh.
340 Luther at Erfurt.
Lent by Robert H. Brechin, Esq., Glasgow.
376 'I wonder who lived in there?'
Lent by Miss Ferrier, Edinburgh.
403 Lady's Head in Profile, looking up.
404 Head Study for 'In Memoriam.'
405 Lady's Head in Profile, looking up.
406 Study of Child's Head.
407 Study of Female Head, from 'Faith and Reason.'
408 Study for Head of Child in 'Lullaby.'
515 Sculpture Group.
593 'Study in Water-Colour for Foreground.'

PATON, Waller Hugh — Painter

Born 1828. Died 1895.

Associate 1857. Academician 1865.

Wooer's Alley Cottage, Dunfermline.
1851 11 Glen Massen, Argyleshire.
94 Evening: Glen Massen, Argyleshire.
1852 13 Halsal Church, Lancashire.
Lent by Erskine Beveridge, Esq., Dunfermline.
148 Moonlight.

199 Scene in Argyleshire.
279 Edinburgh, from the Fife Coast.
Lent by Erskine Beveridge, Esq.
324 Stirling, from the East.
387 Ainsdale Mill, Lancashire.
1853 19 Twilight.
28 Eden Mouth, Fifeshire.
52 Upper Fall, Finnich Glen.
61 The Black Pool, Finnich Glen.
81 Scottish Homestead.
214 English Homestead.
Lent by Adam Johnston, Esq., Dunfermline.
315 A Ruined Castle.
Lent by Kenneth Mathieson, Esq., Dunfermline.
1854 107 Moonlight.
121 'From Birnam Wood to Dunsinane.'
Lent by Mr. Wallace, Perth.
228 Loch Achray.
248 Crookestone Tower.
355 Sunset.
383 Deserted Grange.
385 From Kinnoul Hill, looking West.
391 Arran, from the Heights of Bute.
1855 18 The Slochd-a-chrommain (Raven's Hollow), Arran.
67 The Back Brae, Wooer's Alley, Dunfermline.
Lent by Jos. Noel Paton, Esq., R.S.A.
211 On the Coast of Arran.
257 Moonlight: St. Andrews.
295 In the East of Fife.
326 Evening.
501 Bridge in Arran.
703 Loch Venachar.
1856 29 Highland Stream.
113 Summer Night: Boneen, Arran.
136 On the Forth.
139 Highland Cottages.
Lent by Wm. Wilson, Esq., Banknock.
209 Cottages near Perth.
443 Holy Island, from above Lamlash.
1857 86 Highland Cottages.
232 Twilight on the Moor, Arran.
240 Sketch.
327 Twilight on the Shore, Arran.
Lent by Robert Horn, Esq.
416 A Nameless Rill.
491 Railway Bridge at Paisley.
642 Balwearie Mill.
1858 158 M'Farlane's Oak, Loch Lomond.
166 The Mouth of the Wild Water, Inveruglas.
384 Arrochar Road, near Tarbet.
21 *Fettes Row, Edinburgh.*
1859 114 Outlet of Loch Achray.
120 Study of Ferns.
124 On Loch Lomond.
250 A Highland Clachan.
334 Duncraggan's Huts.
438 The Ash Trees, Loch Achray.
566 Loch Achray.
33 *George Square, Edinburgh.*
1860 19 Near the White Sands, Aberdour.
189 Benrioch, Loch Long.
197 At Aberdour.
234 The Craigan, Lochearn Head.
Lent by J. N. Walker, Esq., Calderston House.
383 The Home of the Clansmen, 'The Brave and the Free.'
385 In Glen Ogle.
412 Moonlight: Loch Achray.
547 ''Mang the Braes o' Balquidder.'
672 At Aberdour.
1861 85 Dumbarnie Links, Largo Bay.
258 The Two Temples: a Scene near London Bridge Station.
279 Near The Heughs, Aberdour.
319 Evening in the Fens.
340 Loch Earn Head.
387 Barley-Field.
503 Largo Bay.
571 On the Fife Coast.
1862 118 Rome, from the Pincian Hill.
145 Above the Fall at Edinample.
177 Evening.
239 Noon.
277 Night.
342 Morning.
423 Cologne, from the Bridge of Boats.
621 Craigmillar Castle.
662 Mains of Claverhouse.
21 *Fettes Row, Edinburgh.*
1863 201 Grisedale Pike, Cumberland.
219 The Vale of St. John, near Keswick.
663 On the Colwyn, looking down the Stream.
669 Loughrigg Fell, Westmoreland.

Paton, Waller Hugh—*continued*

691 Entrance to the Pass of Aberglaslyn, North Wales.
722 On the Colwyn, North Wales: Looking up the Stream.
728 Stock Ghyll Force, Westmoreland.
744 Derwentwater.
760 Nant Gwynant, or the Vale of Waters, Carnarvonshire

Rosehall Lodge.

1863 104 Outlet to Loch Achray.
Lent by Mrs. Stirling, of Kippendavie.
112 Twilight by the Shore, Arran.
Lent by Lord Kinnaird.
191 Grisedale Pike, Cumberland.
Lent by Alexander Campbell, Esq.
231 The Black Pool, Finnoch Glen.
Lent by John Mood, Esq., Rosehall.
391 The Vale of St. John, near Keswick.
Lent by J. Peddie, Esq.

1864 101 Dunblane Cathedral, from the Green.
115 Drawing the Nets on the Tay at Perth.
191 Ambleside.
292 St. Bernard's Well: Sketch for a Picture.
325 Grasmere Church.
Lent by D. L. Gibson, Esq.
328 Rothay Bridge.
Lent by D. L. Gibson, Esq.
415 Dunblane Cathedral, from the Wear.
547 Edinburgh, from Arthur's Seat.
577 On the Ericht at Craighall.
Lent by John Mood, Esq.

1865 44 The Dhu Hlochan.
Lent by A. C. Campbell, Esq., Monzie.
389 Marg-na-higlish, Arran.
433 Among the Hills near Kinloch, Leven.
Lent by A. C. Campbell, Esq.
650 Gortenjockie, Lamlash Bay.
698 'Dreamthorpe.'
Lent by John Mood, Esq.
789 The King's Crag, Coast of Fife.
833 Boneen, Isle of Arran.

1866 41 Portrait Study.
137 Gortenjockie, Isle of Arran.
215 Brodick Bay.
447 Strathwhillan.
526 Lamlash Bay, Isle of Arran. (Diploma Picture. R.S.A. Collection.)
557 A Storm Gleam.
576 The Barclay Church, from Bruntsfield Links.
669 Dawn, with Lunar Rainbow, from Goatfell.
832 Linlithgow Palace.

1867 25 Duntulm Castle, Skye.
Lent by Mrs. Stirling, of Kippendavie.
56 Highland Homestead near Corriegills.
70 Glen Sligachan, from Drumhain.
472 After the Storm.
Lent by John Mood, Esq.
489 Glen Cloy, Arran.
Lent by Jas. Stewart, Esq., Ardvar.
663 Dunnottar Castle.

16 George Square, Edinburgh.

1868 35 Dun-Edin.
86 Loch-in-daal, Skye.
406 Glen Shee.
496 Near Bridge of Turk.
542 Tomb of the Bruce, Dunfermline.
586 Deer Forest in Skye.
728 The Last of 'The Long Dragon.'
829 Niddry Castle.
857 West Meadow Walk, Edinburgh.

1869 394 Morning.
442 Autumn Evening, Isle of Arran.
594 The Moor at Sligachan, Skye.
672 Dunnottar Castle, from the South.
732 Dunnottar Castle, from the North.
769 Dresden, from the Waldschlösschen.
793 Edinburgh, from the Echoing Rocks.
817 Tigh-na-bruaich.
844 Summer Moonlight: Glen Sligachan.

1870 72 Dollar Burn.
179 Brookside, Dollar.
187 Castle Campbell, Dollar.
231 Dunnottar Castle.
500 The Falls, Glen Ashdale, Arran.
562 Sunset, from Altnacraig, Oban.
583 Evening near Ambleside.
627 Wolf's Craig.
731 King's Cross Point, Arran.

1871 82 Sheep Dip on the Devon, near Dollar.
154 Knock Castle, Sound of Sleat.
221 The Outlet of Loch Achray: Summer Evening.
227 Moonlight: Wreck.
338 By the Burnside, Glencloy, Arran.
550 Brodick Bay, Arran.
823 Glenormidale, Arran.

832 The Hill Road, Invercloy, Arran.
1021 Ben Venue, from Duncraggan.
1872 44 'The Night Mail to the North,' Bridge of Allan Station.
91 Summer Evening: Entrance to Glen Monadhmor, Arran.
254 Through the Wood.
326 A Border Keep: Moonlight. (National Museum of Wales, Cardiff. W. Menelaus Bequest, 1882.)
572 Kincraig Point, Elie: Moonlight.
722 The Old Cruives at Keir.
864 Allan-side.
888 On the Cockburn.
1873 107 Entrance to Cuiraing, Skye.
284 The Captain's Cairn, Brodick Road.
350 Holy Island, from Penlester Glen.
553 In the Wood at Seafield, Fife.
884 On the Fife Coast.
889 A Pool on the Altwharrie.
906 Mill Dam.
977 Near Kinghorn.
1003 Ardentinny, on the Clyde.
14 *George Square, Edinburgh.*
1874 59 The Stones of Stennis, Orkney.
152 Loch Coruisk, Skye.
240 The Fair of St. Olaf, Kirkwall: 'Extremes Meet.'
396 Early Morning: North Berwick. Lent by T. Spowart, Esq., Broomhead.
424 Summer Gloaming: Westmoreland.
779 In the Woods of Park, Deeside.
818 On the Alltmor, Tigh-na-bruaich.
1875 186 On the Dee, at Kirkcudbright.
276 On the Cree, at Newton-Stewart.
312 Summer Moonlight, near Dollar.
338 Dunskey Castle.
446 A Border Keep.
463 On the Alltmor, Tigh-na-bruaich.
479 Summer Evening: Penlester, Arran.
642 At North Berwick.
1876 95 In the Deer Forest of Mamore.
219 Upper Morelaggan, Loch Long.
336 Head of Loch Long: Summer Evening.
420 Fisherman's Bothie, Port Ling, on the Solway.
818 At Arrochar.
833 The Black Pool, Dollar Burn.
868 The Old Road, Arrochar.
1877 216 Entrance to Glencoe, from near King's House.
239 The Bass Rock, from Canty Bay: Summer Night.
251 The Cobbler at Sun-down, from the Old Road, Arrochar.
438 Evening on Loch Striven.
791 Inchmahome.
809 In Lochaber.
831 Woodland Scene.
1878 67 Moonlight at Moulinearn.
260 Old Homes and New Tenants.
261 Decay of the Forest.
481 Clachan a' Chreidaimh Dhuibh, near Pitlochrie.
489 The Falls of Tummel, Queen's View.
535 Evening at Moulinearn.
921 Moulinearn Pool, on the Tummel.
1879 106 Evening Sunshine: Black Mount.
223 The Dhulochan, on the Black Water, Forest of Mamore.
359 Evening Sungleam: Dalmally.
500 Loch Tulla, from near Inveroran.
809 Summer Night on the Tummel.
846 In Glen Cloy, Arran.
861 Burn, Loch Vennachar side.
1880 22 Ben Vracky.
28 Black Pool, Killiecrankie.
331 Entrance to Glen Etive, from near King's House. (N.G. of Victoria, Melbourne. Bought 1882.)
843 Aberarder.
871 In Glen Clunie, Braemar.
897 Loch Achray.
1072 On the Dee, near Corriemulzie.
1880 247 Old Homes and New Tenants.
454 A Pool on the Altwharrie.
1881 287 The Black Linn, Glen Devon.
332 Rustic Bridge, Glen Cluny, Braemar.
487 Glencoe: Evening.
755 Near Mar Lodge, Strathdee.
772 Knock Castle, Skye.
790 The Bishop's Palace, Thurso.
990 Dunfermline Abbey, from the South.
1882 72 At Luss.
176 Dunnottar Castle.
239 Ossian's Cairn, Moss of Connal, Argyllshire.
695 Kyle Akin, Skye.
791 Loch Eck.

Paton, Waller Hugh—*continued*

813 A Pool on the Devon.
843 Ledaig Point, Loch Etive.
1883 31 The Silver Linn, Dollar Burn.
306 Elphinstone Tower, East Lothian.
371 Ben Voirlich, from Inverarnan.
843 Harvest-Field, near Ormiston.
876 The Black Pool, Killiecrankie.
955 Loch Tulla, near Inveroran.
1057 The Falls of Tummel.
1884 167 Fire, Leith Walk, January 14, 1882.
282 The Dhulochan, Forest of Mamore.
297 Rowardennan, Loch Lomond.
528 The Hill of the Fairies, Strathyre.
902 The Black Pool, Glen Devon.
988 The Ford, Glen Cluny, Braemar.
1000 Evening: in the West Highlands.
1885 110 Aros Castle, Mull.
260 Brodick Bay, Arran.
506 The Waning Moon: Canty Bay.
522 Summer Evening: Aros, Mull.
887 Loch Snizort, from Skeabost, Skye.
904 Evening at Inverarnan.
963 At Bridge of Lochay, Perthshire.
1885 5 Near Kinghorn.
22 Glen Douglas, Loch Lomond, from near Rowardennan.
89 On the Lochay, near Killin.
141 The Bass Rock, from Canty Bay.
206 Ledaig Moss.
271 Loch Lubnaig.
327 Tantallon Castle.
330 Loch of Park, Aberdeenshire.
353 At Sonachan, Loch Awe.
373 Fisherman's Bothie, Port Ling.
422 Aros Bridge, Mull: Low Water.
446 Dull Weather: Canty Bay.
1886 45 Loch of Park, Aberdeenshire.
230 Ben Cruachan, from the Moss of Ledaig.
552 Evening at Tyndrum.
566 Loch Lomond, from near Balloch.
916 Castle Campbell.
992 Dollar Burn.
1009 Easterly Haar, Canty Bay.
1887 91 On the Trossachs Road.
205 Dalmeny Point.
273 Under the Crags, Auchmithie.
336 The Red Head.
395 Sound of Mull.
411 Auchmithie Beach.
860 The Gin Head, near Tantallon.
1887 243 Kirkwall Fair.
251 Ossian's Cairn, Moss of Connel.
287 Glen Cluny, Braemar.
476 The Ratchill, Broughton.
483 An Old Quarry, near Dollar.
486 Loch Achray.
498 Moonlight: Derwentwater.
502 Gareloch, from Rowmore.
503 The Hill Road, Invercloy.
504 Near Kinghorn.
514 At Beddgelert.
1888 34 Near Carr Bridge, Strathspey.
264 A Fleeting Glimpse of Aros Castle.
296 St. Andrews Bay: Ebbing Tide.
370 Ben Venue, from Loch Achray Side.
846 In the Trossachs.
875 Immervoulin, Strathyre.
932 Loch Dochard, Inveroran.
1889 31 Glen Callater.
236 Aros Castle, Mull.
288 Glen Cluny, Braemar.
398 In the Deer Forest of Mamore.
865 The Silver Linn, Dollar Burn.
967 The Upper Islet, from the Bridge, Killin.
982 On the Dochart, above Killin.
1890 587 Entrance to Dollar Glen.
595 The Black Linn, Glen Devon.
636 The Beach, Auchmithie.
645 Cor-Arder, near Loch Laggan.
660 Loch Tay, from above Killin.
670 Castle Campbell.
701 Braemar, from the Fife Arms.
1891 635 The Tay, from Kenmore Bridge.
650 Dunnottar Castle.
661 Largo Bay.
804 Cologne, from the Bridge of Boats.
835 Killin.
1891-2 291 Kirkwall Fair, 1873.
352 Evening.
634 Old Road, at Inver.
688 The Bridge of Brogar, Orkney.
772 Quiraing, Skye.
1893 96 Morning, from Goatfell.
383 Ben Cruachan, from Loch Aweside.
397 Castletown of Braemar.
416 At Carr Bridge, Strathspey.
440 Balloch.

1894 203 At Tummel Bridge.
473 Stannin' Stanes near Pitlochrie.
1895 512 Morning, from the Goatfell Range.
515 On the Tweed, below Clovenfords.
550 Glencoe.
559 Glen Massen.
609 Seafield, Fife.

PEDDIE, John Dick, M.P. Architect

Born 1824. Died 1891.

Associate 1868. Academician 1870.
Secretary 1870-76.

10 *Nelson Street, Edinburgh.*
1854 626 Interior of St. Michael Street Church, Greenock.
644 First Sketch of Street to be formed from Waverley Bridge to High Street.
21 *Claremont Crescent, Edinburgh.*
1866 11 A Suggestion for the Improvement of Edinburgh.
3 *South Charlotte Street, Edinburgh.*
1867 1 A Suggestion for the Improvement of Edinburgh.
1868 62 A Suggestion for the Improvement of Edinburgh.
271 United Presbyterian Church, Pollock Street, Glasgow: Interior. Erected 1854.
1869 842 Glenmayne House, Galashiels.
Lent by John Murray, Esq.
900 A Suggestion for the Improvement of Edinburgh.
1870 214 A Suggestion for the Improvement of Edinburgh: Winter-Garden at the West End of Princes Street Gardens, with the Ross Fountain.
1871 928 Livilands House, Stirlingshire.
1872 768 Telling-Room of Royal Bank of Scotland, Edinburgh.
1873 794 Section of Telling Room, Royal Bank, Glasgow.
1877 847 Dunblane Hydropathic Institution. (By Peddie & Kinnear.)
864 Dryburgh House. (By Peddie & Kinnear.)
907 Hotel and Arcade at Blythswood Holme, Glasgow.
1878 930 Craiglockhart Hydropathic Institution. (By Peddie, Kinnear, & Peddie.)
963 North-East View of Kinmouth, Perthshire. (By Peddie, Kinnear, & Peddie.)
1879 957 Royal Bank, Bank of Scotland, and National Bank Branches, Paisley. (By Kinnear & Peddie.)
970 South-west View of Kinmouth. (By Kinnear & Peddie.)
973 Hospital for Incurables, Edinburgh. (By Kinnear & Peddie.)
33 *Buckingham Terrace, Edinburgh.*
1880 972 St. John's, Edinburgh: New Chancel and Porch. (By Kinnear & Peddie.)
973 Mausoleum at Windlestone Hall, Durham.
1880 442 A Suggestion for the Improvement of Edinburgh, 1866.
Lent by the Artist.
452 A Suggestion for the Improvement of Edinburgh, 1867.
Lent by the Artist.
3 *South Charlotte Street, Edinburgh.*
1882 919 Mausoleum erected at Ancrum.
937 Design for a Bank in Glasgow.
33 *Buckingham Terrace, Edinburgh.*
1883 1006 University Club, Edinburgh.
1884 870 Scottish Provident Institution, St. Andrew's Square, Edinburgh.
1890 474 Arcade and Offices, Hope Street, Glasgow.
(For exhibits by Kinnear & Peddie from 1880 to 1891-2 *vide* Kinnear.)

PERIGAL, Arthur Painter

Born 1816. Died 1884.

Associate 1841. Academician 1868.
Treasurer 1880-1884.

21 *Hill Street, Edinburgh.*
1837 147 On the Teith, near Callander.
276 On Loch Lomond, above Tarbert.
1838 27 Scene on Loch Earn.
99 On the Esk at Roslin.
383 John Knox's Pulpit, Canongate.
388 View of Benledi, from Kilmahogan.
389 Scene near the Bridge of Turk, with Benvenue.
390 The Trossachs.

Perigal, Arthur—*continued*

391 Roslin Castle, from the River.
1839 144 Loch Tromlie, with Ben Cruachan.
146 Among the Hills at the Head of Loch Awe.
198 Entrance to the Pass of the Trossachs.
355 On the Teith, near the Pass of Leny.
369 Kilchurn Castle, from the South Bank of Loch Awe.
449 Roslin Castle.
1840 26 Tantallan Castle.
141 On the River Tummel.
155 On Loch Awe, with Ben Cruachan.
308 On the Water of Leith, above Colt Bridge.
428 Mill on the Water of Leith, above Slateford.
1841 127 At Swanston.
286 On the Water of Leith, near Gorgie.
340 On the Tay, three miles above Dunkeld.
375 On the Garry, below Blair Atholl.
380 Pass of Killiecrankie and Bridge of Garry.
1842 4 River Scene among the Trossachs, with Benvenue.
32 Castle Campbell.
78 On the Dochart, near Killin.
274 Glen Sannox, Arran: Water-wheel in foreground.
341 On the Devon, near Dollar.
404 On the Water of Leith, near Saughton Hall.
1843 17 Glen Rosa, with Ben Ghnuis, from Brodick.
154 Pass of Llanberis, near Snowdon.
162 Watering Place at Ryhope, Durham.
346 Crossing the Ford: Scene in North Wales.
374 Isle of Rum.
431 Loch Ranza and Castle, Arran.
454 On the Water of Leith, at Hopestone.
1844 65 Benan: Scene among the Trossachs.
129 On the Esk, near Brecon.
165 Falls of the Achray, Trossachs.
179 In North Wales, near Beddgelert: Evening.
186 Rustic Bridge on the River Gwynnant, near Beddgelert.
323 At Pen-y-Pont, on the Irthin.
420 Near Cladich, Argyleshire: Morning.
449 Cwm-Llan, North Wales, on the River Gwynnant.
1845 64 Llyn Gwynnant, near Snowdon.
92 Loch Achray, by Moonlight.
115 Old Water Mill, near Beddgelert.
146 In the Upper Valley of Lauterbrunnen.
247 On the Lake of Lucerne, Switzerland.
303 Llyn Tallyllyn, at the foot of Cader Idris.
334 On the River Avon, near Dolgelly.
1846 132 Dolbadern Castle, and Llanberis Lake.
162 Loch Coruisk, Skye.
171 Moonlight: St. Fillans on Loch Earn.
208 Bridge in Glen Strae, near Dalmally.
277 Bridge in Glen Strae, at Corry.
305 On the River Orchy, at Dalmally.
343 Moorland Scene in the Highlands.
373 Moorland Scene, near Salen, Mull.
415 Near the Entrance of Glen Sannox.
1847 21 Ullswater, near Patterdale: Twilight.
47 Ullswater, from the Cumberland Road.
172 At Cladich, Argyleshire.
177 Crossing the Ford, near Ambleside: Evening.
292 Loch-na-Kat, near the Summit of Ben Lawers.
338 In Glen Lyon, Perthshire.
342 Moorland Burn, near Kinloch Rannoch.
438 Ullswater, from the Cumberland Side.
1848 81 Loch Ainort, Skye.
86 Kilchurn Castle, Loch Awe.
220 On Llanberis Lake.
249 Moonlight: Lochlomond, above Inveruglas.
269 Patterdale Bridge.
358 In North Wales: Moel Wynne in distance.
409 In the Pass of Glenlyon.
1849 30 Glencoe.
88 Loch Rannoch.
104 Invercoe and the Entrance of Glencoe.
130 Moonlight: Schiehallion, from the Upper Fall of Tummel.
132 Llyn Gwynant, North Wales.
393 Pool on the River Coe, entrance of Glencoe.
1850 22 Urquhart Castle, Lochness.
116 River Scene on the Cannich, Inverness-shire.

136 Glen Balahulish.
179 Highland Cottage in Glen Cannich: Evening.
195 Inversnaid Ferry, Lochlomond.
218 Hundalee Rocks and Cave, Jed-Water.
371 Highland Moor: Effect after a Shower.
379 At Arrochar, Loch Long.
1851 6 Loch Leven and Castle.
44 Beddgelert, North Wales.
66 Ben-Lawers, Perthshire: Windy Effect.
211 Town and Bay of Oban.
245 River Scenery, South Wales: Evening.
517 On the Burn at Fortingall.
598 Fassifearne, Kinloch-leven.
1852 193 Glen Rosa, Arran.
201 Study on the Jed.
265 Scene on the Fin, Loch Tay.
310 On the Jed, above Mossburnford.
422 On the River Lochy, Perthshire.
1853 16 On the Jed, Roxburghshire.
65 Pittendrich, near Elgin.
150 Water-Mill, near Elgin.
167 Flour Mills, near Elgin.
191 'The Capon Tree,' near Jedburgh.
201 Old Bridge in Glenlivet, Banffshire. Destroyed by floods 1829.
348 Old Mills, Elgin.
563 Llyn Idwall, North Wales.
1854 49 Dell in Easedale-beck, Westmoreland.
69 A Study on the Beck at Dunmaill Raise.
72 Evening on an English River.
192 A Nook on the River Rothay.
257 Mountain Road, Easedale.
300 Easedale.
350 An Old Mill, near Grasmere.
1855 54 Buckland Mill on the Usk, South Wales.
115 Ire-tower, near Abergavenny.
125 Strathearn, from Sir David Baird's Monument.
190 On the Jed, Roxburghshire.
297 Kidwelly Castle, South Wales.
370 Old Water-Mill, Borrowdale.
394 Buckland Mill, on the Usk, from the West.
487 On the Jed, near Fairnieherst.
1856 56 Llangharne Castle, Caermarthen Bay.
63 A Woodland Sketch, near Comrie.
105 Dunira, Strathearn.
124 A Nook on the Lednoch, Perthshire.
163 Easedale Tarn, Westmoreland.
296 Study of Beeches, near Lawers.
396 Scene on the Lednoch, Perthshire.
462 Village of Comrie.
1857 35 Kidwelly, South Wales.
113 Beech Tree near Comrie.
161 On the Ruchill, Perthshire.
222 Strowan Bridge, on the Earn.
411 St. Fillan's Hill.
455 A Quiet Lane, near Comrie.
498 Harrop Tarn, Cumberland.
1858 46 Carrick Castle, Argyleshire.
156 A Neuk in the Donick.
283 Dremsynie, Argyleshire.
337 Loch Goil.
354 A Highland Burn.
490 A Good Trout Cast, on the Usk.
1859 53 A Highland Dell.
153 Cuil Bay, Appin.
302 A Survivor of Jed Forest.
551 Loch Linnhe.
694 On the Ruchill.

7 *Oxford Terrace, Edinburgh.*

1860 13 Remains of a Wreck at Elie.
88 The Beach at Largo.
191 Under the Beech Trees.
439 The Forth, near Leven.
450 Evening.
503 Nook in Kiel's Den.
534 On the Rocks, after a Gale.
545 The Road to the Dell.
829 Old Bridge in Easedale.
1861 27 Cedars of Invergowrie.
295 Lettermay, Head of Loch Goil.
348 Snowdon.
364 Elie Rocks.
465 The King of the Woods.
496 Village of Langshaw.
523 Easedale, Cumberland.
584 Glendearg.
713 Langshaw Mill.
1862 47 The Vale of Tweed. Lent by Thomas Bouch, Esq., C.E.
233 Fintry Mains Castle.
329 A Mountain Tarn.
341 Portencross.
344 A Mountain Burn near Largs.
632 A Lone Castle, Ayrshire.
1863 87 Strathearn.

Perigal, Arthur—*continued*

247 Loch Earn.
313 On the Lednoch, above Coney Hill.
340 Falls on the Ruchill.
362 Ferry Pier at St. Fillan's: Morning.
429 Gilnockie Bridge, on the Esk.
481 The Lonely Peel: Gloaming.
507 The Queen of Aberuchill.
1863 134 A Nook on the Lednoch.
175 The Lady's Walk, Largo.
Lent by A. Blair Spence, Esq.
290 Snowdon, North Wales.
Lent by P. Cameron, Esq.
1864 230 Penton Linns, Liddesdale.
308 Moonlight: St. Fillan's.
333 Loch Maree, Ross-shire.
339 Loch Esk.
398 Sundown: Moorland.
404 Loch Tolly, Ross-shire.
441 Mill at Beddgelert.
495 Loch Leven and Castle, Kinross.
568 Loch Eck, from Whistlefield.
1865 289 Glen Torridon.
333 Ben Eiach, Glen Torridon.
420 Arran, from the Cumbrae.
653 The Cowden Hills, Ross-shire.
680* Arran, from the Ayrshire Coast.
694 Colmslie Castle, Roxburghshire.
811 Mealhuish, Kinloch-Ewe.
1866 264 Teviot-side.
547 Water-Mill, Borrowdale.
553 Ben Sleoch, Kinloch-Ewe.
584 A Nook on the Jed.
605 On the Rothay, Cumberland. (Smith Institute, Stirling. L. J. Platt Bequest, 1914.)
686 Glen Mark Castle.
863 Ben Eaigh, Glen Torridon.
1867 328 In the Park, Inveraray.
339 Glen Messin, Argyleshire.
352 The Dhu Loch, Inveraray.
505 Loch Lee, Glen Esk.
Lent by the Earl of Dalhousie.
552 Early Summer in the Lowlands.
759 Carlonna Mill, on the Aray.
854 The Old Beech Avenue, Inveraray.
1868 322 Ben Nevis.
361 Mill on the Aray: Finished Sketch.
418 Loch Maree.
537 Loch Torridon.
569 The Edge of the Moor.
613 Entrance to the Clyde.
906 In the Avenue at Inveraray.
1869 157 Loch Ness: Showery Effect.
218 Ardvreck Castle, Sutherlandshire.
233 A Last Gleam on Snowdon.
409 Mountain Scenery in Sutherlandshire, near Laxford.
543 The Tay and Carse of Gowrie, from Balgay Hill.
632 On the Clyde.
713 Norham Castle.
873 Ardvreck Castle, Loch Assynt.
926 Holy Loch.
1870 169 A Lowland River.
170 Near Edinburgh.
382 Evening on a Highland Loch.
429 Inistrynich.
438 A Highland Village.
553 Comrie.
581 Ardconnel Castle.
585 Dunoon.
871 A Peep of Loch Awe.
1871 33 Holy Loch.
302 Molde, Norway.
334 Eidie, Norway.
581 Loch Nein.
720 Romsdal, Norway.
821 Glen Dearg.
830 A Last Gleam.
979 A Norwegian Fishing Village.
1054 Gudvangan, Norway.
1872 41 Norwegian Fishing Village.
79 Norham.
167 On the Water of Leith.
179 Loch Assynt.
211 Invermark, Glen Esk.
582 Dunderawe, Loch Fyne.
690 Holy Loch.
839 Glen Dearg.

Rome.

1873 12 Pallanza, Lago Maggiore.
26 Bellaggio, Lago Como.
364 On the Tiber, near Rome.
406 Old Bridge and Castle, near Tivoli.
470 Grand Canal, Venice.
1023 Guidecca, Venice.
1093 At Venice.
1110 Dogana di Mare, Venice.

7 Oxford Terrace, Edinburgh.

1874 64 Strone Ferry.
168 The Claudian Aqueduct.
237 A Trout Pool on the Jed.
267 Hunter's Quay, on the Clyde.
300 An Autumn Day on Tweed.
783 Ponte Sant' Angelo, Rome.
1004 Pantheon, Rome.
1027 Il Pescheria, Rome.
1038 Ripetta, Rome.
1875 183 On the Lochy.
260 In the Beech Woods near Banff.
307 Findlater Castle, Banff.
381 On the Links at Nairn.
386 The Old Pier at Nairn.
645 A Nook on the Jed.
731 Arch of Titus, Rome.
989 Il Pescheria, Rome.
1007 Colosseum, Rome.
1876 51 On the Deveron.
177 At the Pier at Nairn.
246 Evening in Skye.
313 Glen Messin.
400 In the Woods, Banff.
830 Moonrise on the Tiber.
1075 Ponte Sant' Angelo.
1877 33 Where the Trout Lie.
77 Old Water-Mill, Banff.
190 Glen Nevis.
224 Highland Moor.
470 On the Earn.
768 A Peat Moss.
781 Rome.
1878 206 On the River Nairn.
247 Dunrobin.
310 Eden Mill, Banff.
425 A Stormy Day on Banff Coast.
604 A Quiet Nook in Isla.
818 On the Links at Nairn.
905 Ashiesteil, on the Tweed.
1879 101 Moorland, Ross-shire
105 Ben Lair, Ross-shire.
147 Nairn Pier.
236 Pennan Head, Banff.
253 Boyne Castle, Banffshire.
294 On Loch Awe.
847 At Nairn.
1880 43 The Storm Cloud.
87 The Border Land.
245 Early Summer.
302 Sunset.
353 A Remnant of Jed Forest.
509 Mill on the Teviot.
1117 On the Jed.
1880 8 Grand Canal, Venice.
27 On the Rothay, Cumberland.
Lent by A. Blair Spence, Esq., Dundee.
238 Glen Mezzin.
Lent by Robert Croall, Esq., Craigcrook Castle.
1881 14 Suilven and the Source of the Kirkaig, Sutherlandshire.
131 Rocks and Water.
206 Jedburgh Abbey.
236 Among the Birches, Inistrynich.
330 Teviotdale.
842 The Auld Brig, Jedburgh.
1015 Nairn Harbour.
1882 157 The Monarch of Loch Awe.
228 Leafy June: Roxburghshire.
244 Lochleven: Rain coming on.
268 Dunstaffnage Castle.
780 On the Jed.
822 Ben Nevis.
838 Hill near Banff.
1883 121 Dogana di Mare, Venice.
198 Spring-Time.
283 Moonlight: Hunter's Quay.
320 At the Gloaming.
532 Loch Assynt.
859 A Shady Lane, near Jedburgh.
1070 Mill on the Teviot.
1884 277 Valley of the Visp, Zermatt.
294 A Quiet Nook on the Jed.
312 Summer-time: Sweet Teviot's Side.
353 Moonrise in Glen Messen.
384 Far from Home.
939 Tor Castle, on the Lochy.
1041 On the Moors, Sutherland.
1885 230 Rocks in Easedale.
421 In Aberdeenshire.
894 On the Pincio, Rome.

PETTIE, John — Painter

Born 1839. Died 1893.
Hon. Member 1871.

33 Dundas Street, Edinburgh.

1858 368 Scenes from 'The Fortunes of Nigel,' 'In Trabois' House.'

Pettie, John—*continued*

656 Portrait.
712 Portrait.
1859 39 The Young Student.
Lent by Charles Hargitt, Esq.
229 Scene from 'The Monastery.'
337 The Prison Pet.
56 *India Street, Edinburgh.*
1860 30 False Dice: Scene in an Ordinary.
536 The Watergate.
564 The Minstrel: Convent Hospitality.
766 Morning Worship.
1861 7 Distressed Cavaliers turned Highwaymen. (Rochdale Art Gallery. Presented by R. T. Heape, 1911.)
144 Viendra-t-il?
215 Huguenots: St. Bartholomew's Eve.
428 The Day Dream.
561 Huguenots: St. Bartholomew's Day.
1862 184 One of Cromwell's Divines.
195 'What d'ye lack, Madam, what d'ye lack?'
Lent by Charles Hargitt, Esq.
246 The Old Lieutenant and his Son.
Lent by Alexander Strahan, Esq.
62 *Stanley Street, Pimlico, London.*
1863 150 Cromwell's Saints. (N.G. of Scotland. Bequeathed by John Jordan, 1915.)
Lent by J. Charles Bell, Esq.
361 Brittany Minstrels (Kelvingrove Art Gallery, Glasgow. Adam Teacher Bequest, 1898.)
460 Killing and Curing.
Lent by J. Charles Bell, Esq.
517 'The Sub-Prior and Edward Glendinning.'
37 *Fitzroy Square, London.*
1864 420 'Who leads a good life is sure to live well.'
Lent by J. C. Bell, Esq.
36 *Gloucester Road, Regent's Park, London.*
1869 415 Tussle with a Highland Smuggler.
Lent by W. Frith, Esq., R.A.
21 *St. John's Wood Road, London.*
1871 333 Touchstone and Audrey.
1872 48 'The Love Song.'
223 The Sally. (Mappin Art Gallery, Sheffield. Bequeathed by John Newton Mappin, 1887.)
Lent by John Newton Mappin, Esq., Sheffield.
338 Portrait.
Lent by John MacWhirter, Esq., A.R.S.A.
1873 342 'To the fields I carried her milking pails.'
Lent by Wm. Christie, Esq., Liberton.
623 Miss Agnew MacWhirter.
Lent by John MacWhirter, Esq.
1874 239 Silvius and Phebe. (Aberdeen Art Gallery. Alexander Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq.
1875 290 State Secrets. (Royal Holloway College, Englefield Green. Bought 1882.)
Lent by Edward Hermon, Esq., M.P., Preston.
1876 395 Mrs. Taylor.
Lent by Sam Bough, Esq., R.S.A.
1877 87 G. F. White, Esq., in Costume of Seventeenth Century.
253 Grandmother's Memories.
Lent by James Robertson Reid, Esq., Rutherglen.
397 The Mercenary.
Lent by John Aitken, Esq., Glasgow.
427 Portrait Sketch of William Black, Esq.
1878 312 Disbanded. (Dundee Art Gallery. Presented by J. G. Orchar, 1883.)
Lent by J. G. Orchar, Esq., Dundee.
324 Sword and Dagger Duel. (Mappin Art Gallery, Sheffield, under title 'To the Death,' bequeathed by John Newton Mappin, 1887. Finished Sketch for Picture in Kelvingrove Art Gallery, Glasgow. James Donald Bequest, 1905.)
1879 62 Meditation. (By G. P. Chalmers and J. Pettie.)
67 Colin Hunter, Esq., in Costume.
228 Replica of 'Hunted Down.' (Hospitalfield, Arbroath, dated 1877. *Vide* p. 113. R.A. 1877, No. 28, same title, and probably the original.)
Lent by P. Allan Fraser, Esq., H.R.S.A.
358 The Laird. (Bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq.

734 Monastic Study. (By C. P. Chalmers and J. Pettie.)
1880 187 A Member of the Long Parliament.
199 Rob Roy.
Lent by A. B. Stewart, Esq., Langside.
403 Alexander Watt, Esq.
1881 44 R. U. Strachan, Esq., Advocate.
294 The late Charles Scott Plummer, Esq., in Costume of Sixteenth Century.
Lent by Mrs. Scott Plummer, Sunderland Hall.
1882 96 J. Ballantyne, Esq., R.S.A.
349 W. E. Lockhart, Esq., R.S.A.
The Lothians, Fitzjohn Avenue, London, N.W.
1883 241 'He talked with him of Cain.'
1884 256 The Young Laird. (As 'Rabbiting' bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
332 James II. and Duke of Monmouth. (Manchester Art Gallery. Bought 1899.)
556 The Westminster Scholar.
1885 329 Portrait Sketch of Mr. Waddel.
345 Site of an Early Christian Altar. (Leeds Art Gallery. Bought 1900.)
505 Charles Winn, Esq.
1885 41 A Cromwellian.
1886 392 Alexander Kay, Esq.
463 J. Stewart, Esq.
1888 188 The Chieftain's Candlesticks.
Lent by Fitzroy C. Fletcher, Esq., Arbroath.
318 Scene from Scott's 'Peveril of the Peak': The Appearance of the Countess of Derby in the Golden Room.
1889 907 Portrait Sketch of Hamish MacCunn, Esq.
1890 158 Sketch Portrait of Duncan F. Dempster, Jun., Esq.
Lent by Mrs. Dempster.
284 J. G. Orchar, Esq. (Half-length of J. G. Orchar, bequeathed in 1898 by Sitter to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by Ex-Provost William Robertson, Dundee.
296 H. Rider Haggard, Esq.
1891-2 41 J. Campbell Noble, Esq., A.R.S.A.
1893 106 Master William Pettie Watt.
184 Miss Bessie Watt: Portrait Sketch.
1894 219 'A Fayre Ladye.'

PHILLIP, John — Painter

Born 1817. Died 1867.

Hon. Member 1857.

1841 14 A Reaper.
133 Tasso, in disguise, relating his persecutions to his Sister.
220 Old Age: a Study.
370 A Pony, with Terrier.
15 *Westbourne Grove, Bayswater, London.*
1849 420 A Scotch Fair. (Aberdeen Art Gallery. Bought 1907. Dundee Art Gallery. Drawing of subject. Presented 1915.)
South Villa, Campden Hill, Kensington, London.
1855 445 A Visit to the Gipsy Quarter of Seville.
Lent by — Watts, Esq., Manchester.
1856 14 La Mantilla de Tira
1857 340 Sam Bough, Esq., A.R.S.A. (Scottish N.P.G. Bequeathed by Mr and Mrs. Hodgson, 1909.)
419 Sir James Dalrymple Elphinstone, Logie Elphinstone.
420 The Balcony. (Leicester Art Gallery. Same title. Bought 1891.)
Lent by Alex. Collie, Esq., Manchester.
1858 229 Doña Pepita.
Lent by Doña Emilia Dolores de Gayangos.
397 Charity, Sevilla, 1857.
Lent by Thos. Robinson, Esq., Liverpool.
445 Study of a Bohera.
Lent by Ernest Gambart, Esq., London.
1859 68 The Evil Eye. (*Vide* **1880,** No. 297.) (Hospitalfield Trust, Arbroath. *Vide* p. 113. Another version, Smith Institute, Stirling. T. S. Smith Bequest, 1869. Third version, dated 1858, Kelvingrove Art Gallery, Glasgow. James Donald Bequest, 1905.)
Lent by Patrick Allan Fraser, Esq.

Phillip, John—*continued*

289 Una Seguidilla Gitanesca.
Lent by John Devonport, Esq., Hereford.

1860 148 Mrs. Brodie.

156 Asking a Blessing.
Lent by Messrs. Thomas Agnew & Sons, Manchester.

165 William Brodie, Esq., R.S.A. (*Vide* **1880,** No. 309.)

525 Spanish Contrabandistas.
Lent by H.R.H. the Prince Consort.

1861 233 Portrait of a Lady.

1862 346 Holy Water, or Agua Benidita.
Lent by Arthur Burnand, Esq., London.

451 Mrs. W. B. Johnstone. (*Vide* **1863,** No. 176.) (N.G. of Scotland. Presented by Mrs. W. B. Johnstone, 1868.)

466 W. B. Johnstone, Esq., R.S.A. (N.G. of Scotland. Presented by Mrs. W. B. Johnstone, 1868.)

1863 141 'Antonia.'

303 La Castañera.
Lent by E. J. Coleman, Esq., Claremount.

410 'Naebody coming to marry Me.'
Lent by Wm. Wilson, Esq., Banknock.

1863 59 Love laughs at Locksmiths: a Night Scene in Andalusia.
Lent by Robert Barclay, Esq.

176 Mrs. W. B. Johnstone. (*Vide* 1862, No. 451.)
Lent by W. B. Johnstone, Esq., R.S.A.

1864 282 The Grape-Gatherer, Andalusia.
Lent by Henry Rougier, Esq.

340 Faith. (Guildhall Gallery, London. Charles Gassiot Bequest, 1902.)
Lent by Alexander Collie, Esq.

460 The Daughter of James Ballantine, Esq.

1865 453 La Gloria: a Spanish Wake. (*Vide* **1880,** No. 131.)
Lent by John Pender, Esq., M.P.

528 The Earl of Dalhousie.

766 The Hon. Lauderdale Maule.

804 Archie Anne: a Study.
Lent by Wm. N. Fraser, Esq., Tornaveen.

1866 369 William Wilson, Esq., of Banknock.

400 Spanish Flower-Girl at Seville.
Lent by Samuel Mendel, Esq., Manley Hall.

540 William B. Johnstone, R.S.A., Treasurer of the Academy. Presented to the Academy by the Painter. (N.G. of Scotland. Presented by the R.S.A., 1910.)

548 Miss Caird.

1867 414 The Right Hon. Duncan M'Neill, Lord Justice-General. Painted for the Faculty of Advocates, Writers to the Signet and Solicitors in the Supreme Courts. To be placed in the Parliament House, Edinburgh.

418 The Brassero: the Finished Sketch of a larger picture painted in 1864. (Guildhall Gallery, London. Finished Picture. Charles Gassiot Bequest, 1902.)
Lent by Henry Rougier, Esq.

537 Pascquccia, Rome.
Lent by Henry Rougier, Esq.

634 James Cassie, Esq.

1868 409 A Festa in the Gipsy Quarter, Seville: Sketch for a larger Picture.
Lent by W. B. Johnstone, Esq., R.S.A.

423 'The Letter-Writer of Seville.'
Lent by Her Majesty.

521 The Marriage of the Princess-Royal. (Aberdeen Art Gallery. Sketch for Picture. Presented by Sir James Murray, 1912.)
Lent by Her Majesty.

561 Portrait of the Artist. Painted by himself in 1837, and presented to William Brodie, Esq., R.S.A. (*Vide* **1880,** N. 54.)

584 Original Sketch of 'Gathering the Offering.' (*Vide* **1880,** No. 204.) (York Art Gallery. Finished Picture. John Burton Bequest, 1882.)
Lent by William Brodie, Esq., R.S.A.

666 Original Sketch of a Quarrel.
Lent by William Brodie, Esq., R.S.A.

1869 568 An Officer in Elizabethan Costume.
Lent by the Trustees of the late John Phillip, R.A.

1871 361 The Signal. Bequeathed 1869 by the late T. S. Smith, Esq., to Stirling. (Smith Institute, Stirling.)

1880 54 The Artist at the Age of Twenty. (*Vide* 1868, No. 561.) (Aberdeen Art Gallery. Small undated Portrait, *c.* 1837. Presented by James Anderson Rose, 1885.)
Lent by William Brodie, Esq., R.S.A.
110 Archie (Miss A. L. Fraser).
Lent by William N. Fraser, Esq., of Tornaveen.
131 La Gloria. (*Vide* 1865, No. 453.) (N.G. of Scotland. Bought 1897.)
Lent by John Pender, Esq., M.P.
168 The Artist at the Age of Twenty-three. (Aberdeen Art Gallery. Portrait, dated 1840. Bought 1885.)
Lent by William Brodie, Esq., R.S.A.
204 Finished Sketch of 'Gathering the Offerings.' (*Vide* 1868, No. 584.)
Lent by William Brodie, Esq., R.S.A.
218 Gambling-House Quarrel at Seville.
Lent by William Brodie, Esq., R.S.A.
254 James Cassie, Esq., R.S.A.
Lent by Mrs. Fraser.
297 The Evil Eye: Portrait of Artist introduced. (*Vide* 1859, No. 68.)
Lent by Patrick Allan Fraser, H.R.S.A.
309 William Brodie, R.S.A. (*Vide* 1860, No. 165.) (R.S.A. Collection. Bequeathed by Sitter, 1886.)
Lent by William Brodie, Esq., R.S.A.
507 Country Courtship: a Sketch.
Lent by William Yeats, Esq.
1887 178 The Early Career of Murillo, 1634.
Lent by John M. Keiller, Esq., Dundee.
1888 213 The Spanish Volunteer.
Lent by John M. Keiller, Esq.

PIRIE, George — Painter

Born 1866.

Associate 1913.

113 *West Regent Street, Glasgow.*
1887 200 A Lady's Pet.
319 A Welcome Meal.
1891 91 Trace-Horses.
258 Stable Interior.
298 A Beggar.
1891-2 69 Foxhounds.
230 Terriers at Play.
1893 156 A Couple of Young Hounds.
275 A Texan Waggon Horse.
1894 257 Yoke Mates.
1895 227 Milk Cows.
388 Who Comes?
134 *Bath Street, Glasgow.*
1896 11 A Bull.
96 The Chase.
Lent by T. Ripley Ker, Esq., Dougalston.
428 A Bull-Dog.
1897 136 Hen and Chickens.
293 Puppies.
1898 238 Tranquillity.
1899 2 A Veteran.
1900 292 Work Horses.
333 Broncho Mares.
386 Rabbits.
Wardend, Torrance, near Glasgow.
1901 327 Off to Town.
468 Barn-Door Fowls.
1902 146 Portraits of Two Pugs.
1903 276 The Lariat.
1909 291 A Black-and-white Rabbit.
1910 278 Andalusian Hen.
Lent by J. Martin Harvey, Esq., London.
314 The Watch Dog.
49 *Partickhill Road, Glasgow.*
1911 184 By the Shepherd's Fire.
242 Duck and Drake.
1912 128 The Hen-roost.
174 Highland Interior.
244 A Highland Fireside.
1913 261 A Crofter's Byre.
290 At the Water's Edge.
1914 92 Water Birds.
156 A Highland Sheep-fank.
Wardend, Torrance, near Glasgow.
1915 107 A Couple of Hounds.
225 Glasgow Market.

PLAYFAIR, William Henry — Architect

Born 1789. Died 1857.

Academician 1829 (Hope and Cockburn Award). Resigned 1845.

NO EXHIBITS.

PORTSMOUTH, Percy H. Sculptor
Born 1873.
Associate 1906.

65 *Warrender Park Road, Edinburgh.*
1903 210 An Old Cynic.
393 Admiration.
10 *Viewforth Square, Edinburgh.*
1904 239 An Ancient Briton defending his Wounded Father.
241 Fides et Amore.
335 Night.
40 *Warrender Park Terrace, Edinburgh.*
1905 203 John Spence Smith, Esq.
564 Mirth.
571 A Slave.
Studio, Westhall Gardens, Edinburgh.
1906 172 Captive.
242 Edmund, Son of John R. Findlay, Esq.: Portrait Bust.
Lent by John R. Findlay, Esq., Aberlour.
1907 196 Portrait Bust: James L. Caw, Esq.
285 Panel for Overmantel: a Summer Idyll.
368 Statuette: The Necklace.
Lent by John R. Findlay, Esq.
1908 387 The Idler.
390 Design for War Memorial.
392 Portrait Bust: Mrs. Percy Portsmouth.
1909 183 Portrait Bust: Lady Dunedin, of Stenton.
269 Bust: 'Eugene Aram.'
330 Statuette: 'Victory.'
39 *George Square, Edinburgh.*
1910 185 Design for Newland Memorial, Bathgate.
261 Portrait Bust: F. Morley Fletcher, Esq.
1911 588 The Connoisseur.
640 Miranda. (Artist deletes this from his list of exhibits.)
664 Memorial Fountain.
1912 626 In Memoriam (for Marble).
635 Bronze Statuette: Spring.
647 Foal: Bronze Statuette.
1913 654 The Rock by the Sea: Colossal.
690 Il Penserosa: Bronze.
Lent by P. J. Ford, Esq.
691 Study of a Head in Relief.
1914 72 Portrait Bust: D. Y. Cameron, Esq., A.R.A., A.R.S.A.
Lent by D. Y. Cameron, Esq.
73 In Memoriam.
74 Study of a Baby in Wax.
1915 23 Bust: Miranda: Marble and Bronze.
39 Andrew Lang Memorial. Erected in Selkirk Free Library.
41 The Archer: Group in Bronze.
Lent by P. J. Ford, Esq.
1916 77 '1914.'

POYNTER, Sir Edward John, *P.*R.A. Painter
Born 1836.
Hon. Member 1896.

28 *Albert Gate, London, S.W.*
1888 123 A Visit to Æsculapius. (N.G. of British Art. Sir Francis Chantrey Bequest Purchase, 1880.)
Lent by the Royal Academy.

RAEBURN, Sir Henry Painter
Born 1756. Died 1823.
'His Majesty's First Limner and Painter in Scotland,' 1823.

President of Associated Society of Artists, 1812-13; of the Edinburgh Exhibition Society, 1813-16.

Though Sir Henry Raeburn died three years before the Scottish Academy was founded, his predominant position in the development of Scottish Art renders appropriate the inclusion of a list of his works exhibited by the Associated Society of Artists, by the Institution, and, after his death, by the Royal Scottish Academy. The memorable exhibition of 325 pictures by Raeburn, held in the R.S.A. Galleries in 1876, was not organised by the R.S.A.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

16 *York Place, Edinburgh.*
1809 13 Portrait of Gentleman, Full-length. (Not in all copies of the Catalogue.)
128 Portrait of Nobleman.
129 Portrait of Gentleman.
144 Portrait of Gentleman on Horseback.

155 Portrait of Lady.
156 Portrait of Gentleman.
183 Portrait of Gentleman.
192 Portrait of Lady.
194 Portrait of Lady.
213 Portrait of Gentleman.
220 Portrait of Lady.
1810 50 Portrait of Gentleman.
71 Portrait, Full-length, of Nobleman.
100 Portrait of Gentleman.
103 Portrait of Lady.
130 Portrait of Gentleman.
161 Portrait, Full-length, of Gentleman.
185 Portrait, Full-length, of Nobleman.
189 Portrait of Lady.
191 Portrait of Lady, Full-length.
195 Portrait of Young Lady.
196 Portrait of Gentleman.
1811 38 Portrait of Gentleman.
51 Portrait of Lady.
59 Portrait of Gentleman. Full-length.
75 Portrait of Lady.
77 Portrait of Nobleman.
85 Portrait of Gentleman.
144 Portrait of Gentleman.
156 Portrait of Lady.
187 Portraits of Two Boys.
188 Portrait of Gentleman.
190 Portrait of Lady.

32 *York Place, Edinburgh.*

1812 40 Portrait of Gentleman.
41 Portrait of Young Lady.
52 The Earl of Rosebery, Full-length.
59 Portrait of Lady.
68 Portrait of Lady.
101 Portrait of Lady.
108 Portrait of Gentleman.
109 Portraits of Gentleman and Lady.
125 Portrait of Young Gentleman.
139 Portrait of Gentleman.
148 The Lord Bishop of Meath. (Königlichen Galerie, Dresden. Bought 1897.)
150 Portrait of Gentleman.
186 Lady Innes Ker.
188 Sir James Innes Ker.
1813 35 Portraits of Three Children.
36 Portrait of Gentleman.
38 Portrait of Gentleman.
55 Lord Seaforth.
69 Portrait of Lady.
81 Portrait of Young Lady.
148 Lord Elcho and Mr. Charters.
159 Portrait of Gentleman.
178 Portrait of Lady.
191 Portrait of Gentleman.

EDINBURGH EXHIBITION SOCIETY.

1814 16 Portrait of Gentleman and his Daughter.
37 Portrait of Gentleman.
39 Portrait of General Officer.
53 Portraits of Lady and Gentleman.
55 Portrait of Lady.
60 Portrait of Nobleman.
74 Portrait of Lady.
93 Portrait of Nobleman.
104 Portrait of Jew.
105 Portrait of Gentleman.
163 Portrait of Gentleman.
164 Portrait of Lady.
176 Portrait of Gentleman.
1815 23 Portrait of Lady.
26 Portrait of Gentleman.
30 Portrait of Gentleman.
40 Portrait of Lady.
42 Portrait of Child.
49 Portrait of Gentleman.
50 The Right Hon. Lord Justice-Clerk.
57 Portrait of Young Gentleman.
58 General Sir David Dundas.
73 Portrait of Lady.
78 Portrait of Gentleman.
83 Professor Playfair, F.R.S. (University of Edinburgh. In Senate Hall. National Portrait Gallery. Replica. Bought 1890.)
84 Portrait of Lady.
96 Portrait of Gentleman.
147 Portrait of Gentleman.
156 Portrait of Gentleman.
160 Portrait of Gentleman.
162 Portrait of Young Gentleman.
163 General Sir David Baird.
164 Portrait of Gentleman.
167 Francis Horner, Esq., M.P. (National Portrait Gallery. Seated three-quarter-length. Presented by Nieces of Sitter, 1877. Scottish N.P.G. Head and shoulders Portrait. Bequeathed by Lady Murray, 1860.)

Raeburn, Sir Henry—*continued*

1816 19 Portrait of Young Gentleman.
20 Portrait of Young Gentleman.
22 Portrait of Gentleman.
33 Portrait of Gentleman.
34 Portrait of Lady.
45 Full-length Portrait of Gentleman.
67 Portrait of Gentleman.
68 Portrait of Gentleman.
72 Portrait of Gentleman.
78 Portrait of Gentleman.
80 Portrait of Gentleman.
81 Portrait of Lady.
109 Portrait of Gentleman.
118 Portrait of Child.
130 Portrait of Gentleman.
133 Portrait of Gentleman.
134 Portrait of Gentleman and his Horse.
135 Portrait of Gentleman.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

34 *York Place, Edinburgh.*

1821 127 Portrait of Lady.
140 The Earl of Hopetoun, Full-length. (County Hall, Linlithgow. Replica, County Hall, Cupar.)
172 Gamekeeper to the Earl of Kintore.

1822 138 Professor Pillans.
167 Sir John Hay, Baronet.
190 H. W. Williams, Esq. (National Portrait Gallery. Presented by Sir Chas. Tennant, 1894.)

SCOTTISH ACADEMY.

1834 185 Equestrian Portrait of Henry Raeburn, Esq., of St. Bernard's. By John Syme. The horse painted by the late Sir Henry Raeburn.

1850 1 The late Adam Rolland, Esq. (*Vide* **1863,** No. 63.)
6 Portrait of a Lady.

ROYAL SCOTTISH ACADEMY.

1863 1 Hon. Allan Maconochie, First Lord of Session (the first Lord Meadowbank).
Lent by A. Maconochie Wellwood, Esq.

10 The late Andrew Wauchope, Esq., of Niddrie.
Lent by A. Wauchope, Esq.

43 A Child.
Lent by John P. Raeburn, Esq.

55 Judge Admiral Cay.
Lent by Mr. Sheriff Cay.

56 The late John Pitcairn.
Lent by Miss Pitcairn.

63 The late Adam Rolland, Esq., of Gask. (Of this picture there are three versions. One in N.G. of Scotland, full-length, deposited by the Society in Scotland for the Propagation of Christian Knowledge.)
Lent by A. Rolland, Esq.

67 Mr. Byres, of Tonley.
Lent by John P. Raeburn, Esq.

68 John Clerk, Lord Eldin.
Lent by Sir W. Gibson-Craig, Bart.

72 The late Earl of Rosebery.
Lent by the Earl of Rosebery.

73 The late Rev. Sir Henry Wellwood Moncreiff. (N.G. of Scotland. Lent by Trustees of the late Lord Moncreiff.)
Lent by the Rev. Sir H. Wellwood Moncreiff, Bart.

96 The late Alex. Allan, Esq., of Hillside.
Lent by Alexander Allan, Esq.

98 The Hon. Mrs. Austin.
Lent by the Baroness Sempill.

102 Admiral Lord Viscount Duncan (1798).
Lent by Trinity House, Leith.

108 General Campbell, of Loch Nell.
(? Lent by the Duke of Argyll.)

122 Sir Brooke Boothby, Bart.
Lent by J. T. Gibson-Craig, Esq.

125 The Rev. J. Thomson, of Duddingston.
Lent by John P. Raeburn, Esq.

138 Sir John Sinclair, Bart., in the Uniform of the Ross-shire and Caithness Fencibles. (N.G. of Scotland. Lent by the Sinclair Family.)
Lent by the Family of the late Sir John Sinclair, Bart.

156 Dr. Andrew Duncan, Senior (*c.* 1819).
Lent by the Royal College of Physicians, Edinburgh.

181 The late Mrs. Allan, of Hillside, and Daughter.
Lent by Alex. Allan, Esq.
185 The late Archibald Constable, Esq.
Lent by Thomas Constable, Esq.
187 The late Earl of Buchan. (N.G. of Ireland. Bought 1901.)
Lent by John P. Raeburn, Esq.
193 Dr. Nathaniel Spens in the Costume of the Royal Archers.
Lent by the Royal Company of Archers.
194 The late Archibald Skirving, Artist.
Lent by John P. Raeburn, Esq.
211 Lady Raeburn.
Lent by John P. Raeburn, Esq.
214 The late Lady Gibson-Craig.
Lent by Sir W. Gibson-Craig, Bart.
215 The Painter. (N.G. of Scotland. Bought Lord Tweedmouth's Sale, 1905.)
Lent by John P. Raeburn, Esq.
240 George Thompson, Esq.
Lent by the Misses Thompson.
241 Sir (?) John Rennie, Civil Engineer.
Lent by John P. Raeburn, Esq.
263 The Rev. Wm. Sinclair when a Child.
Lent by the Family of the late Sir John Sinclair.
265 Lord Newton. (N.G. of Scotland. Bequeathed by Mrs. Malcolm Laing, 1864.)
Lent by Mrs. Laing.
266 Rev. Dr. Andrew Thomson.
Lent by John P. Raeburn, Esq.
269 Rev. Archibald Alison, D.D.
Lent by John P. Raeburn, Esq.
270 Mary Preston, wife of Robert Wellwood, Esq., of Garvoch, in her 90th year.
Lent by A. Maconochie Wellwood, Esq.
272 Margaret Wedderburn (Mrs. Philip Dundas).
Lent by Sir David Wedderburn.
273 Colonel Allan, 16th Hussars.
Lent by Alex. Allan, Esq.
278 Lord Cockburn.
Lent by John P. Raeburn, Esq.
280 Sir George Sinclair when a Boy (*c.* 1794.)
Lent by the Sinclair Family.
293 The late John Tait, Esq., of Harviestoun, with his Grandson.
Lent by Mr. Sheriff Tait.
376 (No title in Catalogue).
376* Miniature of Mrs. Milne.
Lent by Miss Cochrane.
1880 111 Bailie (William) Galloway.
Lent by the Merchant Company, Edinburgh.
125 Captain James Coutts Crawford, R.N.
Lent by James C. Crawford, Esq., Overton House.
197 The late Mrs. Pattison, of Kelvingrove.
Lent by A. Dunn Pattison, Esq., of Dalmuir.
252 Mrs. Young.
Lent by A. Rutherfurd, Esq., Advocate-Depute.
286 Alexander Young, Esq., W.S.
Lent by A. Rutherfurd, Esq., Advocate-Depute.
287 Miss Annie Moir, New Grange.
Lent by Rev. C. G. Henderson, Hamilton.
321 Mrs. Bell, Sister of Dr. Hamilton.
Lent by W. Hamilton Bell, Esq., Edinburgh.
323 The Rev. Dr. Dickson, of Leith.
Lent by the Lord Justice-General.
390 Dr. James Hamilton.
Lent by W. Hamilton Bell, Esq., Edinburgh.

RATTRAY, Wellwood — Painter

Born 1849. Died 1902.

Associate 1896.

St. Vincent Park, Kilcreggan.
1876 571 Arran, from Kilcreggan.
929 Sketch in Bute.

79 *West Regent Street, Glasgow.*
1879 282 'Neath the Green Shade.
574 Early Spring: Auvers sur Oise.
1880 122 Under the Greenwood Tree.
418 Early Spring: Study.
499 'Ower the Muir amang the Heather.'
1881 214 Loch Ard.
523 Cherry Blossom.

Rattray, Wellwood—*continued*

1882 121 Autumn on the Duchray.
729 A Scottish Tarn.
248 *West George Street, Glasgow.*
1883 57 A Grey Day, near Callander.
158 A Summer Afternoon : Aubrey Park.
353 Balmy Spring : Aubrey Heath.
792 From Hillside to the Sea.
1884 120 Early Summer.
574 'Foaming, surging, tumbling seaward.'
807 Ben Cruachan, from Taynuilt.
81 *St. Vincent Street, Glasgow.*
1885 31 A Lonely Shore, Appin.
84 A Silent Pool off Loch Ard.
303 Surrey Pastoral.
483 Low-tide : Appin.
1885 563 'When Gloaming caps the Glen.'
1886 372 'Gloamin's Glamour.'
448 Autumn on the Duchray.
593 October's Gold.
658 Noonday at Lochranza.
1887 113 Autumn Leaves.
218 Golden October.
453 Sunset in Winter.
1887 333 Royal Windsor.
Lent by D. Hamilton, Esq.
359 On the Wye, Godalming, Surrey.
Lent by John Tod, Esq.
1888 314 'Autumn sae pensive in Yellow and Grey.'
474 Autumn Sunshine : Stirlingshire.
902 Wimbledon Common : Early Spring.
247 *West George Street, Glasgow.*
1889 76 Among the Fisherfolk, Carradale.
375 Arran, from the Kyles of Bute.
478 A December Pastoral.
1890 341 When the Fisher sets sail.
588 Largo Bay.
1891 15 A Summer Eve : Kintyre.
257 The King's Port, Carradale.
320 A Dream of Spring.
1891-2 29 November : Sunset.
498 Golden Leaves.
1893 160 Evening at the Ferry.
239 Stores for the Cabin.
265 Della Salute, Venice.
1894 126 Evening in Venice.
153 The Last Load.
314 Noonday : Kintyre.
2 *West George Street, Glasgow.*
1895 144 The Spring-Time.
182 The King's Port, Kintyre.
386 Golden Days.
144 *West Regent Street, Glasgow.*
1896 19 A June Day, Kintyre.
314 In Wind and Rain.
31 *St. Vincent Place, Glasgow.*
1897 128 In the Trossachs.
169 When the Wind bloweth in from the Sea.
231 Trawlers and their Nets.
341 In the Gloamin'.
420 May Blossoms.
7 *Berkeley Terrace, Glasgow.*
1900 28 Waiting for the Ebb.
346 Day of Sunshine, Sussex.
449 The Breath of Summer.
1901 448 When Fields are Golden.
684 The White Cliff, East Devon.
720 Across the Sands.
1902 322 The Fairy Glen.
433 Summer Breezes, Island of Coll.
685 Old Roman Archway, Winchelsea.
686 Sunny Days, Winchelsea.

REID, Archibald David **Painter**

Born 1844. Died 1908.

Associate 1892.

81 ***Clerk Street, Edinburgh, and 84 King Street, Aberdeen.***
1870 53 A Woodland Path.
709 King's College, Old Aberdeen.
774 French Fishing Luggers, Aberdeen Harbour.
849 On the Dee, near Aberdeen.
Lent by Alex. Walker, Esq., Aberdeen.
1871 25 On the Don.
102 'Under the Beech Trees.'
Lent by John Crombie, Esq.
131 *King Street, Aberdeen.*
1872 22 'By Silver Dee.'
Lent by Jas. Walker, Esq., Aberdeen.
297 'Dysart.'
Lent by John Gavin, Esq., Craigellachie.
1873 29 A River Side.
Lent by Archibald Stevenson, Esq., South Shields.

43 The Herring Harvest, Gamzie. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by Alex. Macdonald, Esq., Aberdeen.
423 On the Sands.
Lent by J. F. White, Esq., Aberdeen.
541 Aberdeen, from Torry.
1874 84 The Beach at Low Water, Holy Island.
Lent by a Gentleman.
102 The Bait-Gatherers.
Lent by E. Collins, Esq.
260 On the Beach, Holy Island.
Lent by a Gentleman.
434 November.
Lent by Geo. Webster, Esq., London.
1875 170 Carting Sea-weed.
Lent by R. B. Horne, Esq., Aberdeen.
1876 96 On the Ayrshire Coast.
Lent by J. G. Orchar, Esq., Dundee.
421 A Pastoral.
Lent by James M. Paton, Esq., Montrose.
1877 19 Gathering Peas.
Lent by James Walker, Esq.
107 Mending Nets.
Lent by Alex. Ogston, Esq., Aberdeen.
369 On the Cliffs.
Lent by William Yeats, Esq., Aberdeen
449 Jedburgh Abbey.
Lent by Otto Macqueen, Esq., Aberdeen.
1878 18 Boys and Buoys. (Aberdeen Art Gallery. Alex. Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq.
119 An East Coast Fishing Village.
323 Guessing the Catch.
Lent by John Forbes White, Esq.
721 On the Findhorn : Autumn.
1879 463 Duck-shooting.
499 A Pastoral.
852 A River of France.
919 Mont St. Michel, Normandy.

8 *York Buildings, Edinburgh.*

1880 14 Before Service.
Lent by Sidney Field, Esq., Aberdeen.
60 On the Don, near Aberdeen.
Lent by John Forbes White, Esq.
215 Autumn.
738 On the East Coast.
Lent by Dr. Jamieson, Aberdeen.
1881 436 St. Monance.
Lent by Geo. W. Rouse, Esq., London.
553 A Pastoral.
Lent by James Auldjo Jamieson, Esq.
808 A Spanish Road.
Lent by Mrs. J. F. White.
832 A Court in the Alhambra.
Lent by Mrs. J. F. White.
1882 40 The Tay, from Kinnoul Hill.
Lent by J. C. Couper, Esq., Craigiebuckler.
108 Dunblane Cathedral.
782 The Herring Harvest.

St. Luke's, Kepplestone, Aberdeen.

1883 61 Autumn.
72 Portrait of Lady.
109 Mending Nets.
733 Portrait of Lady.
1072 Winter.
1884 165 The Banks of the Garry.
412 November.
739 Largo Bay.
899 A Moorish Tower.
1053 A Street in Granada.
1885 209 The Approach of Winter.
548 Portrait of Lady.
795 A Highland Glen.
1886 326 Christmas Roses.
1887 852 Summer.
878 Gathering Peas.
1888 254 Arran, from Kintyre.
338 On the Beach, near Don.
447 'The Braes o' Balquhidder.'
1889 387 A Canal, Dordrecht.
1890 256 On the Zuider-Zee.
301 Monickendam, North Holland.
417 A Dutch Windmill.
1891-2 47 A Yorkshire Moor.
1893 134 A Dutch Windmill.
Lent by Jas. Murray, Esq., Aberdeen.
169 Campveere, Holland.
311 Returning from Church, Walcheren.
1894 177 The Scotch House, Campveere, Holland.
273 The Housewife.
295 Campveere, Holland.
Lent by R. Tindall, Esq., Stonehaven.
428 Machrie Bay, Arran.

Reid, Archibald David—*continued*

1895 194 Ferryden, Montrose.
507 King's College Chapel, Cambridge.
1896 410 The Haven under the Hill. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
1897 33 Autumn.
69 Cromarty.
320 A Landscape.
1898 91 Connie.
366 On the Banffshire Coast.
1899 114 Autumn.
Lent by Sir George Reid, P.R.S.A.
433 Machrie Bay, Arran.
1900 19 The Shores of the Moray Firth.
304 A Birch Wood.
356 A Corner of the Don.
Lent by Colonel Innes, Learney.
1901 360 The Tay at Aberfeldy.
408 Dividing the Spoil.
1902 192 Auxerre, France.
1903 162 The Moor, Lossiemouth.
288 Auxerre, France.
502 Vezelay, France.
Lent by Thos. Ogilvie, Esq., Aberdeen.
1905 140 On the Giudecca, Venice.
285 On the Sands.
1906 162 A Stackyard.
1907 21 An Old Norfolk Harbour.
1908 129 Blakeney Harbour, Norfolk. (Aberdeen Art Gallery. Presented by Friends of the Artist, 1909.)
1909 167 A Fishing Village.
Lent by Jas. E. Crombie, Esq., Aberdeen.
237 A Moorland.
Lent by Thos. Jaffray, Esq., Aberdeen.
305 A Dutch Landscape.
Lent by Theodore Crombie, Esq., Aberdeen.
472 A Lone Shore. (Aberdeen Art Gallery. Presented by Friends of the Artist, 1909.)
Lent by Robert W. Allan, Esq., and George W. W. Barclay, Esq., Aberdeen, as representing the Owners.

REID, Sir George **Painter**

Born 1841. Died 1913.
Associate 1870. Academician 1877.
SEVENTH PRESIDENT 1891-1902.
Hon. Retired Academician 1903.

15 *Catherine Street, Edinburgh.*
1862 581 A Border Tower.
14 *Gallowgate, Aberdeen.*
1863 546 A Sculptor's Studio in the Middle Ages.
600 The Deserted Grange.
780 On the Coast near Bervie.
Lent by Alexander Walker, Esq.
14 *Gallowgate, Aberdeen, and* 60 *Cumberland Street, Edinburgh.*
1864 38 An Autumnal Evening.
497 Pluscarden Abbey.
595 Cawdor Castle.
1865 85 Baking Oat Cakes.
394 Loch Tummel.
693 Elgin Cathedral.
1866 40 The Orphan.
290 Spynie Palace and Loch. Painted 1866-1912. (Aberdeen Art Gallery. Bequeathed by James Walker, 1895.)
Lent by W. Walker, Esq., Aberdeen.
320 The Prison Stair.
1867 74 An Attentive Hearer of the Word.
Lent by J. B. M'Combie, Esq., Aberdeen.
271 Willows by the River-side.
546 James Walker, Esq.
616 Portrait.
617 Early Morning on the Kincardineshire Coast.
Lent by Alex. Walker, Esq., Aberdeen.
199 *King Street, Aberdeen.*
1868 500 Stirling.
Lent by J. F. White, Esq., Aberdeen.
677 Cleaning Church Plate.
Lent by Charles Rose, Esq., Hazlehead.
785 George MacDonald.
929 Dunblane Cathedral.
Lent by James Anderson, Esq., Hampstead.
1869 34 William Duguid.
358 A Peat Moss.
Lent by J. Auldjo Jamieson, Esq., Edinburgh.

526 The Old Church and Gifford Gate, Haddington.
614 Mrs. Anderson.

84 *King Street, Aberdeen.*

1870 362 Professor Blackie. (University of Aberdeen Collection.)
736 In the Garden, Auchlunies.

1871 89 Thomas Keith, M.D. Presented to Mrs. Keith.
164 Alexander Mackintosh, Esq., Colearn.
231 Dorothy and Lucy, Daughters of Alex. Macintosh, Esq.
558 John Stuart, Esq., LL.D., Secretary of Spalding Club, 1839-70. Presented by the Spalding Club.
723 The Rev. Alexander Thomson, Haddington.

Aberdeen, and 23 Duke Street, Edinburgh.

1872 80 Dr. Gavin, Strichen.
190 Children of James Auldjo Jamieson, Esq., W.S.
214 Dr. Jamieson, Aberdeen.
413 Broadsea.
Lent by J. F. White, Esq.

84 *King Street, Aberdeen.*

1873 430 Sir Alexander Anderson, Lord Provost. Presented to Aberdeen. (Aberdeen Council Chambers.)

1874 25 Whins in Bloom.
Lent by J. F. White, Esq.
28 Hugh Scott, Esq., of Gala. Painted for the Manufacturers' Corporation, Galashiels.
77 Professor Geddes, Aberdeen.
183 George Hope, Esq. Presented by his brother Farmers and Friends.

1875 26 Lieut.-Colonel H. W. Lumsden.
207 The Marchioness of Huntly.
285 The Rev. Principal Lumsden, Aberdeen. (In Free Church College, Aberdeen.)
457 James Crombie, Esq., Goval.

1876 23 Jedburgh. (Aberdeen Art Gallery. Alexander Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq.
43 John Angus, Esq., Town-Clerk of Aberdeen, 1833-1875. (Aberdeen Art Gallery. Property of Town Council.)
87 John Haig, Esq., of Cameron Bridge.
405 Sir Robert Christison, Bart, M.D., D.C.L. (Royal Society Collection, Edinburgh.)
450 Dr. John Brown.

1877 4 Thomas Edward, A.L.S., Shoemaker, Banff : a Sketch.
65 Mrs. Lumsden, of Pitcaple.
82 Samuel Smiles, Esq. (National Portrait Gallery. Presented by Members of Sitter's Family, 1904.)
207 Professor W. R. Smith, Aberdeen. (Christ's College Collection, Cambridge.)
430 October.
Lent by Lieut.-Colonel H. W. Lumsden.

St. Luke's, Kepplestone, Aberdeen.

1878 217 Dornoch. (Diploma Work. R.S.A Collection.)
403 Francis Edmond of Kingswells, Advocate.
488 John Macrobin, M.D.
505 William Leslie, Esq. (Aberdeen Council Chambers.)
580 A Highland Kitchen.

1879 23 By the Wayside.
Lent by John Crombie, Esq., Balgownie Lodge.
86 Marguerites.
Lent by J. Auldjo Jamieson, Esq.
217 March Marigold. (Aberdeen Art Gallery. Alexander Macdonald Bequest, 1884.)
Lent by Alexander Macdonald, Esq.
320 John Forbes White, Esq. (Aberdeen Art Gallery. ? Same. Presented by Friends and Fellow-citizens of Sitter, 1889.)
501 Lewis Smith, Esq. (Aberdeen Council Chambers.)

1880 233 Roses.
Lent by J. M'Laren, Esq., Edinburgh.
341 G. W. Wilson, Esq., Aberdeen.
500 November.
Lent by the Royal Association for the Promotion of the Fine Arts in Scotland.

1880 7 George MacDonald, LL.D.
39 A Peat Moss.
Lent by James Auldjo Jamieson, Esq.
225 Dr. Jamieson, Aberdeen.

Reid, Sir George—*continued*

256 Professor W. Robertson Smith, Aberdeen.
306 Whins in Bloom.
Lent by J. F. White, Esq.
1881 29 George Thompson, Jun., Esq., of Pitmedden. (Aberdeen Council Chambers.)
130 Marguerites.
Lent by J. Irvine Smith, Esq., Edinburgh.
197 Roses.
Lent by John Crombie, Esq.
220 Norham.
Lent by J. Irvine Smith, Esq.
297 San Giorgio Maggiore.
Lent by Alexander Gibson, Esq.
300 J. E. Millais, Esq., R.A.
356 Thomas Adam, Esq., Aberdeen.
1882 35 Sir Bartle Frere, Bart., G.C.B. Presented to Catherine Lady Frere by the Ladies of Cape Town.
171 Henry Scott Anderson, Esq., M.D. Presented by the Inhabitants of Selkirk.
175 Duncan M'Laren, Esq. Presented to the Corporation of Edinburgh by his Fellow-citizens. (Edinburgh City Chambers. Scottish N.P.G. Pen and Ink Drawing of Portrait. Presented by G. R. Halkett, 1890.)
238 The Very Rev. Principal Tulloch, D.D.
Lent by Her Majesty the Queen.
286 The Right Hon. the Lord Justice-General. Painted for the Members of the College of Justice.
325 J. A. Froude, Esq.
Lent by John Skelton, Esq.
354 Mrs. Best, Aberdeen.
1883 32 The Last Sleep of Savonarola. (Aberdeen Art Gallery. Presented by the Artist, 1885.)
168 Loch Skene.
199 Sir W. Fettes Douglas, *P*.R.S.A. (R.S.A. Collection. Presented by Artist, 1883.)
207 Dr. John Brown. (Scottish N.P.G. Presented by J. Irvine Smith, 1890.)
234 Professor Tait.
242 Alexander Bain, Esq., LL.D., Lord Rector, Aberdeen. (Marischal College Collection, Aberdeen.)
307 T. G. Murray, Esq.
1884 162 Sir Windham C. Anstruther, Bart., and his Son.
247 Dr. Argyll Robertson.
268 Professor Blackie.
331 Lieutenant-Colonel Farquharson, of Invercauld.
355 Portrait of the Artist.
530 Sir John Anderson, LL.D. (In Woodside Library, Aberdeen.)
540 Thomas Stevenson, Esq., C.E. (Scottish N.P.G. Bequeathed by the Sitter's Widow, 1897.)

St. Luke's, Kepplestone, Aberdeen, and 17 Carlton Terrace, Edinburgh.

1885 268 From the Garden at St. Luke's.
382 Douglas Maclagan, Esq., M.D.
446 October.
1885 871 Cawdor Castle.
886 Dryburgh.
889 Illustration to 'Rab and his Friends.'
891 Jameson's House, Aberdeen. (Aberdeen Art Gallery. Bought 1909.)
897 Nairn.
898 Kinloss.
912 North College, Elgin.
913 Dysart.
923 Huntly Castle.
924 Inverugie Castle.
940 Johnnie Gibb.
941 Geordie Webster.
1886 167 Portrait.
223 The Rev. John James Bonar, D.D., Greenock.
279 A. J. Russell, Esq.
332 John Scott, Esq., Greenock.
366 The Duke of Richmond and Gordon, K.G. (University of Aberdeen. Portrait Head.)
407 Rhododendrons.
1887 14 Master Mitchell Thomson.
51 Ex-Provost Moncur, Dundee. (Dundee Art Gallery. Presented by Subscribers, 1887.)
177 The Right Hon. Lord Moncrieff, of Tulliebole, Lord Justice-Clerk.
Lent by the Faculty of Advocates, Edinburgh.
270 John Gilmour, Esq., Lundin and Montrave.

284 Alexander Davidson, Esq., Desswood.
1888 55 Rhododendrons.
Lent by J. Irvine Smith, Esq.
149 Lady Anderson.
180 Sir Douglas Maclagan.
185 Norham.
Lent by Robert Irvine, Esq., Caroline Park.
337 William Forbes Skene, Esq., D.C.L., LL.D. (Scottish N.P.G. Presented by Subscribers to the Portrait, 1893.)
387 Gladioli.
Lent by J. M. Crabbie, Esq.
454 St. Mary's Loch.
1889 189 George Auldjo Jamieson, Esq. Presented by the Society of Accountants to Mr. Auldjo Jamieson.
206 William Christie, Esq.
220 The Earl of Stair, K.T. Painted for the Royal Company of Archers. (Archers' Hall, Edinburgh.)
321 The Marquis of Breadalbane.
386 R. S. Wyld, Esq., LL.D.
Lent by Mrs. Trayner.
503 Montrose.
Lent by Sidney Field, Esq.
1890 171 Professor Alexander Campbell Fraser, D.C.L., LL.D. Presented by Friends and former Students. (University of Edinburgh. In Senate Hall Vestibule.)
189 John Mackenzie, Esq. Painted for Scottish Widows' Fund Society.
197 The Hon. Lord Shand.
251 T. D. Brodie, Esq., of Gairdoch. Presented by Friends in East Stirlingshire.
261 The Right Rev. John J. Gloag, D.D., Moderator of the Church of Scotland.
289 John Warrack, Esq.
345 Sir Robert Menzies, Bart., of Menzies.
1891 200 Wellwood H. Maxwell, Esq., of Munches. Painted for the County Buildings, Kirkcudbright.
273 Thomas Graham Murray, Esq., W.S., LL.D. Presented to the Church of Scotland. (Church of Scotland Offices, Edinburgh.)
430 The Hon. Lord Trayner.

St. Luke's, Kepplestone, Aberdeen, and 22 Royal Terrace, Edinburgh.

1891-2 147 R. C. Maclagan, Esq., M.D.
186 John Ure, Esq., Lord Provost of Glasgow, 1880-1883. Painted for the Corporation of the City of Glasgow, 1885. (Kelvingrove Art Gallery, Glasgow.)
187 The late Sir William Fettes Douglas, President of the Royal Scottish Academy. (R.S.A. Collection. Presented by Artist, 1883.)
Lent by the Royal Scottish Academy.
253 Charles Salvesen, Esq.
266 Professor Tait. Painted for presentation to the Royal Society, Edinburgh. (Scottish N.P.G. Another version. Same date. Presented by the Artist, 1901.)
282 Sir William M'Onie, Lord Provost of Glasgow, 1883-1886. Painted for the Corporation of the City of Glasgow. (Kelvingrove Art Gallery, Glasgow.)
426 Mrs. Macfie, Dreghorn.
1893 116 Roses.
Lent by James Auldjo Jamieson, Esq.
176 Professor Blackie: Presentation Portrait. (Reverted to Scottish N.P.G., 1908.)
223 John Cowan, Esq., of Beeslack.
229 Dr. Grub.
Lent by the Society of Advocates in Aberdeen.
1894 143 Professor T. Grainger Stewart, M.D. Presented by former Pupils.
199 The Rev. Walter C. Smith, D.D., LL.D. Painted for the Free Church of Scotland. (Free Church College, Aberdeen.)
251 Lord Mountstephen. (Canadian Pacific Railway Offices, Toronto.)
254 A Highland Pastoral.
Lent by Rev. Alexander Whyte, D.D.
300 John A. Callender, Esq.
1895 151 Patrick Heron Watson, Esq., M.D.
280 Aberlour.
Lent by J. R. Findlay, Esq., Edinburgh.
286 Colonel Wauchope, C.B.
310 Sir William Turner, D.C.L.

Reid, Sir George—*continued*

1896 277 The Rev. Professor A. F. Mitchell, D.D., LL.D., St. Andrews. (University of St. Andrews Collection.)
316 Sir Arthur Mitchell, K.C.B., M.D., H.R.S.A.
1897 174 The Rev. Dr. M'Laren, Manchester. (Manchester Art Gallery. Presented to Corporation by Friends and Admirers of Rev. Alex. M'Laren, 1897.)
267 Professor Masson. (Scottish N.P.G. Presented by Artist, 1909.)
1898 285 The Rev. Professor A. B. Davidson, D.D. (Free Church College, Aberdeen.)
374 William Carnie, Esq. (Aberdeen Art Gallery. Presented by Subscribers, 1897.)
1899 142 Sir William Henderson, D.L., Lord Provost of Aberdeen, 1886-89. (Aberdeen Council Chambers.)
Lent by the Corporation of Aberdeen.
215 The Marquis of Tweeddale, K.T.
328 W. W. Robertson, Esq., H.M. Office of Works. (Merchants' Hall, Edinburgh.)
1900 180 The Marquis of Lothian, K.T. Painted for the Royal Company of Archers. (Archers' Hall, Edinburgh.)
200 The Very Rev. James MacGregor, D.D., H.R.S.A.
258 D. Argyll Robertson, Esq., M.D., LL.D.
273 Durham. (Aberdeen Art Gallery. Bequeathed by J. Irvine Smith, 1908.)
Lent by J. Irvine Smith, Esq.
1901 92 Professor Flint, D.D.
355 MacLeod of MacLeod.
1902 276 The Very Rev. John Pagan, D.D.
365 The Right Hon. the Lord Justice-General.
1903 253 The Earl of Stair, K.T.
Lent by the Bank of Scotland.
1904 358 The Rev. Principal Hutton, D.D.
22 Royal Terrace, Edinburgh.
1906 259 Tom Morris. Painted for the Royal and Ancient Golf Club of St. Andrews.
Hillylands, Oak Hill, Somerset.
1910 309 Lord Halsbury.
Lent by the Countess of Halsbury.
1911 111 The Right Hon. R. Spence Watson.
Lent by the National Liberal Club, London.
1912 127 Sir John Murray, K.C.B.
Lent by Sir John Murray, K.C.B.
1913 256 Sir Henry D. Littlejohn, M.D., LL.D.
Lent by Sir Henry D. Littlejohn, Edinburgh.
260 Lord Ardwall.
Lent by Lady Ardwall, Edinburgh.
288 M. Montgomerie Bell, Esq., W.S.
Lent by M. Montgomerie Bell, Esq., W.S., Edinburgh.

REID, George Ogilvy **Painter**

Born 1851.

Associate 1888. Academician 1898.

(Exhibited as George Reid, 1872-83.)

1 Horne Terrace, Edinburgh.
1872 728 The Canongate, from the Tolbooth.
1873 862 A Close in Old Edinburgh.
1076 The Rule of Five.
1874 776 On the Water of Leith at Slateford.
922 The Main Point from High Riggs.
925 At Her Stocking.
1037 A Last Lick.
9 Glen Street, Edinburgh.
1875 756 Corner at Craigmillar Castle.
867 Cottage Interior at Callander.
2 Glen Street, Edinburgh.
1878 124 The Debris of a Forest.
524 A Visit to the Henhouse.
1879 197 Play.
225 In Aberfoyle.
12 Warrender Park Terrace, Edinburgh.
1880 533 'Murphies.'
663 Novices.
688 Leavin' Hame.
740 A Nicht in Holyrood, 1745.
1881 69 A Critical Move.
360 Humble Life.
493 Old Servants.
545 Immervoulen, Strathyre.
587 Strathyre.
1882 90 Village Gossip.
374 A Gleaner.
630 The Farm Well.
724 For the World or the Church.

1883 392 'Steekin' the Door.'
517 In Days of Yore.
538 Barford, Warwick.
696 Sir Bingo's Advisers.
20 *George Street, Edinburgh.*
1884 43 'I'll sit on my creepie an' spin at my wheel.'
727 A Puzzler.
812 Our County Business.
1885 111 The Colourman.
374 Cramond Ferry.
450 An Irish Air.
692 The Despatch.
1885 356 A Country Smith.
470 A Seaman.
771 The Pilot.
1886 87 The Village Well.
105 The Stroller's Tale.
632 The Miser.
709 The Keeper's Pony.
1887 43 The Country Doctor.
250 The Bellman's House, Balquhidder.
444 Reminiscences.
562 The Village Blacksmith.
658 Their Legal Adviser.
1887 3 The Lamp.
17 Morning.
38 The Guv'nor.
Lent by John Ramsay, Esq., Dundee.
77 The Dregs to the Wicked.
183 A Friend in Need.
Lent by John Ramsay, Esq
202 Checking the Course.
250 Inverkeithing.
330 'These Seventy Years.'
393 The Rent.
1888 130 'Oor Laird's Coort Day.'
410 A Croft in Balquhidder.
448 'The Braes o' Balquhidder.'
468 The Author's Friends.
689 Meditation.
1889 179 The Secret.
Lent by James Wilson, Esq.
187 The Catechising.
235 'Here she comes.'
887 A Hunt for Treason.
999 Preparing for Guard.
1890 219 A Puritan Man of War.
259 A Doubtful Missive.
Lent by George Bird, Esq., Edinburgh.
279 The Argument.
313 A Tiff in the Council.
403 Voltaire (incognito) at the Café de Procope, listening to the criticism of his play of Sémiramis.
608 Study of a Head.
1891 158 The late William Currie, Esq., Linthill.
197 The Horse Pond at the Farm.
226 Finished Study: Picture of Voltaire and his Contemporaries.
259 The News of the Day.
Lent by James Wilson, Esq.
313 The Debate.
463 Deputy Surgeon-General Clifton.
803 Billetted.
15 *Shandwick Place, Edinburgh.*
1891-2 214 Off Duty.
218 The New Laird.
226 Mrs. Macnab.
312 A Doubtful Transaction.
316 Consolation.
387 Cromwell looking at a Portrait of Charles the First.
1893 69 Cromwell's Reflections on seeing the Portrait of Charles the First.
230 First Baptism for 300 years of a Royal Prince in Scotland, Balmoral Castle, October 31, 1891. (*Vide* 1894, No. 213, and 1914, No. 642.)
Lent by Her Majesty the Queen.
273 Peter MacNaughton, Esq., S.S.C.
304 A. Blair Spence, Esq., Dundee. (Dundee Art Gallery. Presented by the Artist, 1906.)
461 An Ancient Folio.
1894 65 The News of Prestonpans to the Jacobites in London at the Smyrna Coffee-House.
116 Old Memories.
213 Balmoral, 31st October, 1891: Study for the Picture submitted to H.M. the Queen. (*Vide* 1893, No. 230, and 1914, No. 642.)
224 For Better Luck.
481 The Prison Gates.
1895 27 A Village Blacksmith.
192 Mrs. Macnaughton.
255 An Idle Hour.

Reid, George Ogilvy—*continued*

267 A Council of War.
430 Portrait of a Lady in Evening Dress.
1896 70 Prince Charlie presents his Sword to Lord Dalquharn.
114 A Passing Cloud.
172 A Bend on the Almond.
264 Prince Henry of Battenberg.
Lent by the Artist.
1897 157 Ex-Provost Russell, Motherwell.
390 After Killiecrankie. (Diploma Work. R.S.A. Collection.)
410 John Tod, Esq., J.P.: 'John Strathesk.'
438 The Talk of the Town.
Lent by James C. Clarkson, Esq.
1898 32 The Spendthrift.
162 In from the North Sea.
209 George Tancred, Esq., of Weens.
297 'It is the moon, I ken her horn.'
370 Henry Esmond describes the Battle of Blenheim to Addison and Steele.
54 *Shandwick Place, Edinburgh.*
1899 23 The Prince's Flight.
62 Breakers.
130 'This in Confidence.'
266 The Pairtin'.
337 John Ferguson, Esq.
1900 36 Raymond Wyer.
39 Importunity.
51 Parson Willdo: 'Why this rage to me?'
128 Thunderclouds over the North Sea.
287 The Rainbow.
1901 81 The Poet's First Sorrow.
139 Findhorn.
179 Poins: a Character-Study from Henry IV.
271 The Farrier.
427 Falstaff's Lying Tale.
1902 80 With Wind and Tide.
138 A Dilettante Society.
415 A Dress Rehearsal.
483 'David Balfour.'
1903 146 Mrs. Robertson.
186 Smugglers.
234 The Bookman.
1904 147 Padre Robertson, D.D., D.S.O.
203 The Dochart.
391 The Pilot Boat.
1905 155 Wit, Beau, and Politician.
313 A Perthshire Moorland.
537 Peter M'Naughton, Esq., S.S.C., Clerk to Heriot Trust.
1906 202 The Poet's Corner.
400 Strathtay.
445 Troopers playing Chess.
1907 147 Over the Sea.
203 The Chief.
487 After Culloden.
41 *Synod Hall, Edinburgh.*
1908 196 W. M. Gilbert, Esq.
289 The Artist's Daughter.
299 How the Battle was Lost.
1909 147 In Glen Tilt.
194 In Time of War.
283 Our Plan of Campaign.
1910 168 R. S. Aitchison, Esq., M.D.
172 John C. Guy, Esq.
300 Morning.
1911 69 'Tween Lude and Atholl.
243 The Search.
1912 35 The Young Lieutenant.
120 A Galloway River.
192 'Amazed was the Laird when the Leddy said na.'
1913 61 Entente Cordiale.
123 'Well done, thou good and faithful servant.'
153 J. K. Laidlaw, Esq.
1914 215 A Lonely Moor.
301 The Argument.
337 The Omen.
642 1891: The First Baptism of a Royal Prince in Scotland since 1591. Study of Picture submitted to Queen Victoria. (*Vide* 1893, No. 230, and 1894, No. 213.)
1915 78 The New Song.
179 The Halt: Sharpening Swords.
337 The Fugitive.
536 A North-Easter.
618 The Appointment.
1916 183 Killin.
244 The Three Friends.
345 The 25th Belgian Regiment after a Night's Work.
494 The North Sea in Times of Peace.
665 The Old Hotel, Findhorn.
699 The Clyde at Coulter.

REID, Robert Payton — Painter

Born 1859.

Associate 1896.

10 *North St. David Street, Edinburgh.*
1880 24 Park Mill, Stirlingshire.
100 Courtyard, Berwick-on-Tweed.
126 A Gleam of Sunlight.
731 After Rain.
1881 109 Her Chickens.
309 A Blonde.
546 Companions.

1 *Gillsland Road, Merchiston.*
1882 496 Going a-Milking.
557 A Sleeping Beauty.
656 Afternoon Play.
1883 93 Importunate.
272 Mill Stream, Surrey.
768 'Burned Bairns dread the Fire.'
779 Over the Downs.
1884 30 Lulled to Rest.
45 The Messenger of Love.
97 In the Leafy Month of June.
563 Tête-à-tête.
1885 93 Orphans.
125 Summer Blossoms.
279 A Suspicious Customer.
436 Love's Awakening.
448 Day-Dreams.
1885 342 Reflections.
549 Old China.

4 *Maitland Street, Edinburgh.*
1886 91 Œnone.
146 Wooing the Muses.
570 Nydia.

1 *Gillsland Road, Edinburgh.*
1887 153 The Friends.
192 An Afternoon Call.

Royal Academy of Fine Arts, Munich, Bavaria.
1888 78 At the Fountain.
257 Morning Duties.
441 Am Spinnrad.

Gillsland Road, Edinburgh.
1889 19 Thirsty.
408 On the Piazzetta di S. Marco, Venice.
727 On the Grand Canal, Venice.
1891 128 In the Lowlands of Holland.
393 Phyllis and Corydon.

41 *Morningside Park, Edinburgh.*
1891-2 465 'Off Duty': The Lothian and Berwick Yeomanry, Belhaven Sands.

Hill House, North Queensferry.
1894 188 A Hard Bargain.
202 'The Cobbler.'
1895 41 'The Dowie Dens o' Yarrow.'
168 Roses.
279 Tavern Scene. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1895.)
1896 162 Wayfarers.
198 A Roman Girl.
369 Coming Events cast their Shadows before. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
1897 219 A Last Throw.
285 The Courier.
1898 83 In Anacapri.
214 The Gipsy.
264 The Wayside Inn.
292 'Pr'ythee, Master Pert.'
1899 174 Convalescent.
237 A Morning Serenade.
363 Under the Winged Lion.
1900 142 Le Soir.
342 Fiori di Capri.
481 Noon-Day Languor.
1901 12 Mademoiselle de Maupin.
106 The Legend of William de Hamyll, Keeper of Ettrick Forest.
264 Lilath and Lilac.
337 The Old Settle.
1902 353 All in a Garden Fair.
395 Study.
1903 255 The Last Days of Pompeii: Nydia's Mission to Ione.
1904 282 A Coign of Vantage.
352 A Summer Idyll.
1905 177 Persephone.
239 May.
1906 166 Summer.
251 Idyll: 'When the Thorn is White with Blossom.'
1907 362 Morning of Life.
1908 341 Sweet Briar.
511 Pastoral.
1909 155 Forget-me-Not.
222 Fair Critics.
266 Harmony.

Reid, Robert Payton—*continued*

1910 280 'She's o'er the Border and awa' wi' Jock o' Hazeldean.'
436 Fragrant Blossoms.
1911 20 Cagnes, a Hill Town, Riviera.
98 'The Tempest.'
225 Ariadne Abandoned.
1912 224 An Assignation.
257 Enraptured.
290 The Haunt of the Naiad.
1913 41 A Woodland Glade.
119 La Pensierosa.
159 Summer Time.
1914 271 The Edge of the Wood.
274 In Forest Depths.
404 Sweet Pastures by Quiet Waters.
1915 106 Wall-Flower.
139 The Call of Spring.
317 Down by the River.
Rose Cottage, Hemingford Abbots, St. Ives, Hunts.
1916 106 Echo.
212 Old Mill at Houghton, Hunts.
243 A Summer Day at East Linton.

RHIND, John **Sculptor**

Born 1828. Died 1892.

Associate-Elect 1892.

Died a few days after election, before signing membership roll.

396 *Castlehill, Edinburgh.*
1857 697 Bust of Boy.
698 Bust of Child.
1858 753 Bust of Robert Thomson, Sculptor, New York.
770 Bust of William John Coldham, Bankhead.
362 *Castlehill, Edinburgh.*
1860 852 Hannibal in Youth meditating on his Vow of Hatred to the Romans.
871 Bust of William Wilson.
1862 845 Bust of Boy.
9 *North Pitt Street, Edinburgh.*
1869 965 The Survivors of a Wreck in Hope of Rescue.
1871 770 Portrait Bust of Alexander Forbes, Esq., Edinburgh.
1872 651 Portrait Bust of Thomas Holiday, Esq.
657 Portrait Bust of John, second son of the Artist.
3A *North Pitt Street, Edinburgh.*
1874 583 Bust of the late James Yule, Esq., Sculptor, Edinburgh.
596 Portrait in Marble of late Miss Walker, Braxfield, New Lanark.
604 Bust of Robt. Buist, Esq., Edinburgh.
1876 732 Marble Bust of William Hannah, Esq.
760 Posthumous Bust of Young Gentleman.
18 *Pitt Street, Edinburgh.*
1877 668 Group in Marble: 'Wrestlers.' Lent by Walter M'Farlane, Esq.
1878 931 Design for the Biggar Memorial Drinking Fountain, Banff.
3A *North Pitt Street, Edinburgh.*
1882 732 Burns: Statuette in Marble. Lent by James Nasmyth, Esq., Kent.
St. Helen's, Cambridge Street, Edinburgh.
1883 803 Portrait Bust of John Rhind, Esq., Architect, Inverness.
1884 826 Bust in Marble of John Rhind, Esq.
834 Bust in Marble of late Alexander Jenkinson, Esq.
838 Bust of William Hay, Esq., Architect of the Restoration of St. Giles'.
1885 813 Bust of Master Douglas Hall Rhind.
818 Bust of Rev. Alexander Henderson.
1886 826 Posthumous Bust in Marble of Evelyn Montignani.
831 Bust in Marble of the Earl of Mar and Kellie, Past Grand Master Mason.
839 Bust in Marble of W. E. Gladstone, M.P. (*Vide* 1916, No. 60.) (Scottish Liberal Club, Edinburgh.)
1887 682 Posthumous Bust in Marble of the late Dr. Angus Macdonald.
688 Portrait Bust in Marble of Gentleman.
692 Bust in Marble of Adam Lees Cochrane, Major.
1887 5 On the Shore, North Berwick.
435 Sketch of an Ideal Statue of a Poet (Sculpture).
810 On the Leam, Leamington.
1888 715 Portrait Bust in Marble of Mrs. A. L. Cochrane.
717 Presentation Portrait Bust of Sir James Gardiner Baird, Bart., Chairman, St. Cuthbert's Combination, Edinburgh.

1889 751 Statuette in Marble: Athenian Youth. (*Vide* 1916, No. 95.) (N.G. of Scotland. Bought 1912.)
778 Sketch Model for Statue of the late Dr. Chambers. Erected in Chambers Street, Edinburgh.
780 Medallion Portrait in Bronze of the late Wm. Nelson, Esq., for the Memorial at St. Bernard's Well. Erected by Edinburgh Corporation.
1890 490 Memorial Medallion to be cast in Bronze for St. Giles' Cathedral, Edinburgh.
501 Bust: Duncan, Son of the Artist.
1891 563 Allegorical Bas-relief Panel, 'Liberality,' to be executed in Bronze for the Pedestal of the Chambers Memorial.
584 Portrait Bust in Marble of the late Michael Burns, Esq.
585 Model of Statue of Malcolm Canmore for Entrance to the National Portrait Gallery. (Scottish N.P.G. Finished Statue. Niche of Central Doorway. Presented by Sir John Usher, Bart.)
587 An East Lothian Worthy.
593 Allegorical Bas-Relief Panel representing 'Literature,' executed for the Pedestal of the Chambers Memorial.
1891-2 553 Bas-Relief Panel representing 'Agriculture,' for the New County Hall, Paisley.
564 Competitive Model for Public Statue at Grantham of the late Hon. F. J. Tollemache.
572 Bas-Relief Panel representing 'Shipbuilding,' for the New County Hall, Paisley.
576 Portrait Bust of the late John Mutter, Esq.
1916 60 W. E. Gladstone: Bust in Marble. Modelled at Dalmeny, November, 1885. (*Vide* 1886, No. 839.)
Lent by the Scottish Liberal Club.
80 Burns: Study for a Statue.
Lent by W. Birnie Rhind, Esq., R.S.A.
95 The Athenian Youth: Statuette in Marble. (*Vide* 1889, No. 751.)
Lent by the N.G. of Scotland.

RHIND, William Birnie — Sculptor

Born 1853.

Associate 1893. Academician 1905.

18 *Pitt Street, Edinburgh.*
1878 147 Study of Head.
401 Portrait of Lady.
1880 606 The Family Relic.
655 Portrait.
716 Granny's Advice.
1881 38 'Good-Morning.'
557 Portrait of the Artist's Sister.
1882 753 Portrait Bust.
754 Brian de Bois-Guilbert: Half-size Model of Statue for Scott Monument.
St. Helen's, Cambridge Street, Edinburgh.
1883 827 Tel-el-Kebir.
1884 846 Alice: Bust in Plaster.
847 Hamlet.
1885 820 Bust in Terra-cotta of George Law, Esq.
1886 833 Posthumous Bust in Marble of the late Mrs. Cundell.
846 Sketch Model of Group: 'Britannia.'
1887 679 Sketch Model for Colossal Statue of the late Earl Dudley.
696 Posthumous Bust in Marble of the late James Gibson Thomson, Esq.
1887 36 The East Cliff, Bass Rock.
96 Bust of a Gentleman.
1888 712 Portrait Bust in Terra-cotta of Mrs. C. Kay Robertson.
727 'Ready, aye Ready': Small Study of Figure for Lifeboat Memorial, St. Anne's-on-the-Sea.
729 Small Study for Colossal Figure of the 42nd Regiment Memorial. Erected at Aberfeldy.
1889 748 Medallion Portrait in Marble of the late James Gibson Thomson, Esq.
763 Design for Statue of the late Dr. Chambers. Second premiated model.
766 Portrait Bust of Lady.
1890 509 Bust: Geo. Straton Ferrier, Esq.
1891 561 Expulsion from Paradise: Bas-Relief Panel.
569 Model of Statue of Queen Margaret, for Entrance to the National Portrait Gallery. (Scottish N.P.G. Finished Statue. Niche of Central Doorway. Presented by John Livingstone.)

Rhind, William Birnie—*continued*

577 Model of Burns' Statue for Montrose. Erected at Montrose.

581 The Miser.

1891-2 549 'Silver King': a Portrait.

559 Sweet Innocence.

1893 253 Alto-Relievo Panel: 'The Fine Arts' (Half-size Model) for Porch of National Portrait Gallery. (Finished Statue of this and of Nos. 259-60, Scottish N.P.G. Presented by J. R Findlay, Esq.)

255 Portrait Bust: J. Campbell Noble, Esq., R.S.A. (R.S.A. Collection. Presented by John Millar Craig, 1913.)

259 Alto-Relievo Panel: 'The Ruder Arts' (Half-size Model) for Porch of National Portrait Gallery. (*Vide* Nos. 253 and 260.)

260 Alto-Relievo Panel: 'The Sciences' (Half-size Model) for Porch of National Portrait Gallery. (*Vide* Nos. 253 and 259.)

1894 87 Quarter Full-size Model of Monument in Paisley to the late Mr. Thomas Coats. (Paisley Corporation Museum. Model in Plaster. Presented by the Sculptor, 1893.)

289 Half Full-size Model of Decorative Panel for the Sun Insurance Office, Glasgow.

360 Quarter Full-size Model of Monument of the late Sir Peter Coats. (Paisley Corporation Museum. Model in Plaster. Presented by the Sculptor, 1893.)

362 Quarter Full-size Replica in Marble of the Statue of the Thakore of Gondal. Erected in India.

1895 111 Half-size Model of Statue of King Robert the Bruce for the Scottish National Portrait Gallery. (Scottish N.P.G. Niche of Central Doorway. Finished Statue. J. R. Findlay Gift, 1895.)

115 Half-size Model of Statue of Wallace for the Scottish National Portrait Gallery. (Scottish N.P.G. Niche of Central Doorway. Finished Statue. J. R. Findlay Gift, 1895.)

338 Bust in Marble: The Marquis of Salisbury, K.G. (Scottish Conservative Club, Edinburgh.)

342 Portrait Bust in Plaster: R. Duddingstone Herdman, Esq.

1896 101 The Last Stand: a Sketch.

210 Portrait Bust in Marble of the late Lord Belhaven and Stenton for Dean Cemetery Monument.

345 Portrait Medallion of the late Hugh Kerr, Esq. For Monument at Helensburgh.

350 Portrait Bust in Marble of the late Sir James T. Stewart Richardson, Bart., Pitfour.

446 Half Full-size Model of Mary, Queen of Scots, for National Portrait Gallery. (Scottish N.P.G. Finished Statue, Central Figure, East Front. Presented by the Ladies of Edinburgh, 1896.)

1897 358 Sketch Model of Statue of the late John Walker, Esq., for Waverley Station.

364 Model of Statue 'Agriculture' for the New County Council Offices, Wakefield.

366 Model of Statue 'Mining' for the New County Council Offices, Wakefield.

9 *Cambridge Street, Edinburgh.*

1898 116 Isa.
Lent by Mrs. M. D. Cadell.

394 Sketch Study for Colossal Statue of James V. for the Scottish National Portrait Gallery. (Scottish N.P.G. Eastern part of Façade. Finished Statue. J. R. Findlay Gift, 1895.)

405 'And now I lay me down to sleep.'

1899 98 Sketch Model of the *Evening Dispatch* Golf Trophy.

99 Sketch Models of Groups, 'Sculpture' and 'Religion,' premiated designs for the new Fine Art Galleries, Kelvingrove, Glasgow.

240 Bust in Marble of Her Majesty the Queen. Lent by the Scottish Conservative Club.

245 Posthumous Bust of the late Robert Croall, Esq., Craigcrook Castle.
249 Sketch Model of Group, 'Science,' for the new Fine Art Galleries, Kelvingrove, Glasgow.
1900 138 Fruit Stand in Silver, representing 'Return of the Spies from the Promised Land.'
617 Portrait Bust in Marble: Charles R. Hemingway, Esq.
1901 125 Thomas Aitken, Esq.: Portrait Bust.
393 The *Scotsman* Buildings: Quarter Full-size Model of Allegorical Sculpture.
394 Mrs. Birnie Rhind: Portrait Bust.
398 William Crooke, Esq.: Portrait Bust.
503 H. E. Moss, Esq.: Portrait Bust.
1902 213 Portrait Bust: The late Robert Maule, Esq., The Lea.
402 Study for Public Statue.
504 Marble Bust: The Young Samuel. (Diploma Work. R.S.A. Collection.)
572 Competitive Design for Liverpool Queen Victoria Memorial. (By T. Duncan Rhind and W. Birnie Rhind.)
1903 312 Midlothian County Buildings: Sketch Design of Frieze.
387 Third-size Sketch Design of Tablet in St. Giles' Cathedral in memory of 1st Battalion Royal Scots who fell in South Africa: Marble and Bronze.
434 Design for Hawick Patriotic Memorial.
1904 228 The late Marquis of Salisbury, K.G.: Bronze, Half Life-size. Executed from sittings in 1894.
344 Subject Panel executed in Bronze for Royal Scots Memorial in St. Giles' Cathedral.
407 Group of Highlanders for Military Memorial in Alloa.
1905 201 Study for Monument in memory of Royal Scots Greys who fell in South Africa. Erected in Princes Street Gardens, Edinburgh.
210 Portrait Bust: The late Dr. Wilson: Bronze.
211 Sketch Model for Statue of Colonel Light. Erected in Adelaide, the city he founded. (*Vide* 1907, No. 377.)
1906 177 Bust: The late Sir Hector Macdonald, K.C.B., for Memorial, Dean Cemetery.
181 Sketch Design for Memorial to the Highland Light Infantry in West End Park, Glasgow.
234 The Rev. J. S. Mill: Presentation Bust in Kirkgate U.F. Church, Leith.
1907 289 Statuette: The Great Marquis of Montrose.
377 Statue: Colonel Light. Erected in Adelaide. (*Vide* 1905, No. 211.)
1908 215 Model of Proposed Memorial to the Black Watch in Bank Street, Edinburgh.
305 Portrait Bust, Marble: James, Son of William Baird, Esq., Elie.
391 Sketch Model of Allegorical Group for Public Building. Executed on new Municipal Buildings, Edinburgh.
1909 181 Study for Proposed Equestrian Memorial to the late Marquis of Linlithgow in Melbourne.
186 Study for Colossal Statue in memory of the late Lochiel, in Fort-William.
1910 273 Portrait Bust: My Daughter Kate.
472 Colossal Statue of the late Lochiel, in Fort-William.

Eyre Terrace, Edinburgh.

1911 602 The Four Sisters.
1912 643 John Kirkhope, Esq.: Portrait Bust in Bronze.
671 Black Watch Highlander: Bronze Statuette.
1913 648 Science: Sketch in Bronze.
680 A. Davidson Smith, Esq., C.A.
1914 42 Elijah: Life-sized Bust.
1915 20 Portrait Bust: William Small, Esq.
46 Sketch Model for Allegorical Group, 'The Sciences,' for the Shipley Art Gallery, Gateshead.
48 Sketch Model for Allegorical Group, 'The Fine Arts,' for the Shipley Art Gallery, Gateshead.
1916 93 New Parliament Buildings, Winnipeg: Sketch Study for Allegorical Groups to be executed 14 feet high.
94 Do. do.

RICHARDSON, Thomas Miles **Painter**

Born 1784. Died 1848.

Hon. Member 1829.

No official record of election, but so appears in Catalogue of 1829.

Newcastle.

1827 3 Bridge in the Grounds of the Duke of Athol at Dunkeld.
52 The breaking up of a Wreck upon the Black Middens, Shields: Sunset, after a Storm.
81 The Mouth of the Tyne: Evening.
94 Bridge at Barnard Castle.
126 Village Scene.
194 Short Sands, Tynemouth.
200 Benton Bridge, near Newcastle.
235 Barnard Castle.
259 Marsden Rock, Durham.
1828 94 Edinburgh Castle, from the Canal.
251 Storm Scene at Tynemouth.
269 Monk Bar, at York.
308 Old House at Ghent.
1829 183 On the Thames, near Greenwich.
209 Belted Will Howard entering Carlisle Castle.
351 The Marriage Portion.

53 *Blacket Street, Newcastle.*

1845 212 City of Durham: Summer Evening.
376 Beal Ach Nambo, or the Pass of Cattle, Loch Katrine.

RITCHIE, Alex. Handyside **Sculptor**

Born 1804. Died 1870.

Associate 1846.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

18 *South Nelson Street, Edinburgh.*

1825 5 Bust of Young Lady.
7 Bust of Sir John Hope, Bart., of Craighall and Pinkie.
16 Bust of John Horner, Esq.
1826 2 Bust of Lady.
4 Bust of Henry Cockburn, Esq.

Rome.

1827 268 Bust of Joseph Hume, Esq., M.P.
272 Bust of Lord Hermand.

Musselburgh.

1830 162 Model of Bust of William Aitchison, Esq.
166 Bust of Lady.
167 A Study from a Statue at Rome.
168 Bust of a Sculptor.
172 Bust of Lady.
181 A Study in Marble.
183 Bust of D. M. Moir, Esq. (Delta).

SCOTTISH ACADEMY.

1831 364 Bust in Marble: Lady Ann Hope.
366 Bust in Marble: William Aitchison, Esq.
378 Bust in Marble: Lady Macdonald Lockhart.
381 The Shepherd Boy.
388 The Sleeping Infant.
391 Bust of a Young Lady. (? By Westmacott, H.R.S.A.)
1833 192 Hey, Jenny, come down to Jock.
302 The Soldier's Return.
308 The Escape.
1834 340 James Stuart, Esq.: Bust.
344 Master Wm. Rigby Murray: Marble Bust.
353 Robert Buchan, Esq.: Marble Bust, from a Model by S. Joseph, R.S.A.

Musselburgh.

1836 332 Marble Bust of the Rev. Charles Finlater in Newlands Church.
334 Model of a Bust of the Right Hon. James Abercromby, Speaker of the House of Commons.
335 Bust of the late Dr. Thomas M'Crie.
336 Bust of Major-General James Stirling.
340 Miniature Bust.
346 Model of a Statue of the late Charles Marjoribanks, Esq., M.P., for a Monument at Coldstream.
355 Model of a Bust of the late Rev. Dr. Andrew Thomson in the Presbytery Hall.
1837 359 Bust in Marble of the Countess of Lincoln.
Lent by the Duchess of Buccleuch.

370 Bust of Charles Craigie Halkett, Esq., Luhill.
376 Bust of Sir Thomas Haggerston, Alnwick.
1838 409 Model of a Marble Tablet in Falkirk Church in memory of the late Rev. John Brown Patterson.
412 Marble Bust of Master Suttie.
414 Bust of the Rev. John Brown, Aberdeen.
418 Bust of Miss Brown.
419 Bust of the Marquis of Huntly.
420 Bust of Lady.
424 Bust of Mrs. Thomas Bannerman.
425 Bust of Miss Menteith.

ROYAL SCOTTISH ACADEMY.

1839 487 Bust in Marble of Miss Helen Margaret Aitchison.
488 Bust in Marble of Master William Aitchison.
489 Bust in Marble of Miss Anne Mary Aitchison.
490 Bust in Marble of Miss Jane Aitchison.
491 Bust in Marble of Master Allan Aitchison.
494 Bust in Marble of the late Rev. Charles Findlater.
496 Bust in Marble of the late Dr. Andrew Thomson. Presented to the Presbytery of Edinburgh for their Hall.
515 Infancy: Study in Marble.
1840 366 Bust in Marble of William Bell, Esq., W.S.
372 Bust of Mrs. J. M'Hardy.
378 Bust in Marble.
381 Bust in Marble of Lord Dunfermline.
383 Monumental Figure of Grief, executed in Marble in memory of Mrs. Grant, of Lochletter.
1841 546 The Young Warrior's Farewell.
552 Posthumous Bust of Master Veitch, Stewartfield.
557 Miniature Statue of the late Duke of Gordon in Highland Costume.
558 Bust of the late H. Veitch, Esq., Stewartfield.
562 Bust of J. S. Williams, Esq., R.N.
563 Shepherd Boy of the Alps.
1842 317 A Finished Sketch of Christ and the Doctors.
524 Bust of Alexander Earle Monteath, Esq.

92 *Princes Street, Edinburgh.*

1843 576 Bust of Walter Moir, Glasgow.
579 Bust of the Queen.
584 Bust of Mrs. D. M. Moir.
585 Bust of the late Sir David Wilkie.
588 Bust of James Callender, Esq, for Sir William Forbes & Co.
592 Model of Statue of the late Sir Walter Scott, Bart., in the Market Place, Selkirk.
1844 561 Bust of Sir Ilay Campbell, Bart.
565 Model of a Bust sculptured in Marble of Young Lady.
570 Medallion in Marble of Lady Campbell of Succoth.
1845 556 Bust of the late Mr. George Kemp, Architect. (*Vide* **1880,** No. 384.)
558 Bust of Gentleman.
1846 570 Posthumous Bust of Child.
571 Bust in Marble of Lady.
574 Bust in Marble of the late Admiral Sir David Milne, G.C.B.
1847 624 Childhood.
628 Bust of the late Colonel Robert Winchester.
647 The Bird Catchers.
1848 601 Alexander Stewart Harington.
605 Bust of Mr. Maurice Henry Lothian: Posthumous.
619 Late Caroline Eliz. Wynford Menzies of Menzies: Marble Bust, from a posthumous Sketch by Mr. Barclay.
1849 610 Mrs. James Johnstone, Alva: Marble Bust.
614 Bust of John Wilson, Esq., Vocalist.
618 Bust of John Hay, Esq., Architect.
627 Marble Medallion of the late James Johnstone, Esq., Alva.
628 Marble Statue of Flower-Girl.
629 Mrs. Johnstone, Alva: Marble Medallion.
1850 470 Bust of Gentleman.
477 Bust of W. B. Scott, Esq.
1851 650 Posthumous Bust of Lieutenant Henry Veitch.

Ritchie, Alex. Handyside—*continued*

652 Model of Bust in Marble of Young Gentleman.
674 Model of Young Lady, sculptured in Marble.
1852 681 Model of Bust of David Stow, Esq., for the Glasgow Normal Seminary. (Kelvingrove Art Gallery, Glasgow. In Marble. Presented by Members of Stow Family, 1898. Paisley Corporation Museum. In Plaster.)
683 Bust of Leitch Ritchie, Esq.
1854 717 Marble Bust of Sir Thomas Haggerston.
718 Marble Bust of Stewart Marjoribanks, Esq.
728 Bust of Gentleman.

Ramsay Lane, Edinburgh.

1855 759 Model of Statue in remembrance of D. M. Moir, Esq., Musselburgh.
787 Marble Statue of Telemachus.
788 Marble Statue of an Archangel.
790 Marble Portrait Statue of Young Lady.
791 Marble Head of a Cherub.
792 Marble Head of a Cherub.
793 Marble Statue of a Muse.
794 Marble Statue of a Venus.

1 *Mound Place, Edinburgh.*

1857 675 Bust of Agnes, Daughter of David Rhind, Esq.
695 Bust in Marble of the late Joseph Hume, Esq., M.P.
1858 767 Daughter of J. Haig, Esq.
768 Pedestal for the Daughter of J. Haig, Esq.
1859 712 Posthumous Group in Marble of the Daughters of a Gentleman.
1860 859 Sophronia and Olinda at the Stake.

Ramsay Lane, Edinburgh.

1862 844 Bust of Lady.

5 *Coates Place, Edinburgh.*

1863 803 Model of Charity at the Holy Well.
831 Time. }
832 Death. }
833 Eternity. }
(Sketch Models for Emblematical Heads sculptured over the Entrance to the Mausoleum at Hamilton Palace.)

130 *Pleasance, Edinburgh.*

1864 705 Bust of Lady.

Musselburgh.

1866 884 Bust of Lady: for Marble.
914 Posthumous Bust of James Bridges, Esq., W.S.
923 Medallion: The late Sir Charles Locke Eastlake, President of the Royal Academy of London.
1867 903 Bust of the late Sir Charles Locke Eastlake, *P.R.A.*
1869 936 Posthumous Bust of Mr. Thomas Handasyde, Glen Cottage.
949* Bust of Gentleman: for Marble.
1871 765 'Faith': Statuette.
1880 384 Bust of the late George Kemp, Architect of the Scott Monument, Edinburgh. (*Vide* 1845, No. 556.) (Scottish N.P.G. In Plaster. Presented by Thomas Bonnar, 1888.)
Lent by Thomas Bonnar, Esq.
1916 78 Margaret: Bust of the Sculptor's Sister.
Lent by James D. Taylor, Esq., Musselburgh.

ROBERTS, David — Painter

Born 1796. Died 1864.
Hon. Member 1829.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

Theatre Royal, Edinburgh.

1822 3 Old Building, Foot of Cowgate.
178 Interior of Newby Abbey, Dumfriesshire.
179 Interior of the Netherbow, Edinburgh.

SCOTTISH ACADEMY.

Abington Street, Westminster, London.

1829 100 The Chancel of the Church of St. Jaques, Dieppe.
1830 51 The Departure of the Israelites out of the Land of Egypt.
1831 82 Cathedral of St. Lawrence at Rotterdam.
239 View upon the Rhine.

22 Rowland Street, Fitzroy Square, London.

1834 159 Rouen Cathedral.

203 Ruins: a Composition.

1836 120 The Cathedral of Seville during the Ceremony of Corpus Christi.
Lent by D. R. Hay, Esq.

316 Design for the Scott Monument.
Lent by D. R. Hay, Esq.

317 Design for the Scott Monument.
Lent by D. R. Hay, Esq.

ROYAL SCOTTISH ACADEMY.

7 Fitzroy Street, Fitzroy Square, London.

1843 237 Ruins of the Temple of Κουμ 'Ομβος Upper Egypt. (Rochdale Art Gallery. Presented by R. T. Heape, 1913.)

371 Termination of the Ravine leading to Petra, Arabia.

1845 37 Descent to the Crypt, Roslin Chapel. (Victoria & Albert Museum. Entrance to the Crypt, Roslyn Chapel. John Sheepshanks Gift, 1857.)
Lent by Josiah Fielding, Esq., M.P.

1846 384 Edinburgh Castle, from King's Stables.

416 Interior of the Church of San Miguel, Zerez.
Lent by Elhanan Bicknell, Esq., Herne Hill.

1849 12 Ruins of the Temple of the Sun at Baalbec. (Walker Art Gallery, Liverpool. Presented by three Sons of the late Ralph Brocklebank, 1893. Wallace Collection, Hertford House. Small Water-colour of subject, also once Elhanan Bicknell's.)
Lent by Elhanan Bicknell, Esq.

376 Ruins of the Great Temple of Karnac.
Lent by Joseph Arden, Esq., Rickmansworth Park.

1852 433 Donaldson's Hospital, Edinburgh, from the North-west. (Donaldson's Hospital, Edinburgh. Bought 1896.)
Lent by W. H. Playfair, Esq., Architect of the Building.

1854 200 Venice.
Lent by Lord Londesborough.

1857 233 Mount St. Michael, Normandy.
Lent by James Ferguson Caird, Esq., Greenock.

1858 1 Interior of the Duomo at Milan.
Lent by John Houldsworth, Esq.

486 Rome: Sunset, taken from the Convent of San Onofrio. Presented by the Artist to the Royal Scottish Academy. (N.G. of Scotland. Presented by the R.S.A., 1910.)

1861 265 The Piazza Navona, Rome. (Mappin Art Gallery, Sheffield. Same title, dated 1857. Bequeathed by J. Newton Mappin, 1887.)
Lent by James Tennant Caird, Esq., Greenock.

371 St. Paul's at Antwerp. Painted for Mrs. J. Tennant Caird.

1863 296 View on the Water of Leith.
Lent by Mrs. Henry Bicknell.

314 View on the Nile.
Lent by Mrs. Henry Bicknell.

1865 419 One of the Chapels of the Church of St. Jacques, Dieppe.
Lent by John Pender, Esq., M.P., Manchester.

795 San Giovanni e Paolo, Venice. (Guildhall Gallery, London. 'SS. Giovanni e Paolo.' Charles Gassiot Bequest, 1902.)
Lent by James Tennant Caird, Esq., Greenock.

823 The Auld Brig of Doon, Burns's Monument, and Alloway Kirk.
Lent by James Ballantyne, Esq.

1880 158 Caerlaverock Castle.
Lent by John Graham, Esq., Skelmorlie.

214 Grand Canal, Venice.
Lent by John Graham, Esq.

421 The Bridge at Cordova.
Lent by Mrs. Robert Horn, Edinburgh.

471 The Dead Sea.
Lent by James Anderson, Esq.

ROBERTSON, Mrs. Christina
Miniature Painter

Hon. Member 1829.

29 Argyle Street, London.

1829 257 Mrs. Johnston.

Robertson, Mrs. Christina—*continued*

258 Right Hon. Mrs. Stratford Canning.
261 Mrs. Stuart.
1830 307 Miniature of David Anderson, Esq.
308 Miniature of Mrs. Anderson.
314 The Rev. Mr. Brown.
1831 307 John Bonar, Esq., of Kimmerghame.
308 Sir John Nasmyth, Bart.
309 Portrait of a Gentleman.
1834 274 Mrs. Keith Murray: Miniature.
1839 260 General Durham.

ROBERTSON, David **Architect**

Born 1834.

Associate 1893.

12 *Queen Street, Edinburgh.*
1878 899 Caerlee, Innerleithen. (By the late David Bryce, R.S.A. Additions by David Robertson.)
966 Gillespie Memorial Hall, Kippen.
1879 952 Competition Design.
961 Villa at Grange.
966 Villa at Colinton.
1880 987 United Presbyterian Church, Morningside, Edinburgh.
1881 917 Interior of Morningside United Presbyterian Church.
1882 906 Danevale Park.
117 *George Street, Edinburgh.*
1883 1008 Danevale Park.
1884 854 Competitive Design.
1885 1110 A Church Corridor.
1887 709 A Sketch.
710 A Corridor.
1888 745 A Competition Design.
4 *Maitland Street, Edinburgh.*
1894 371 John Ker Memorial Church.
1895 495 A Church Porch.
1897 522 U.P. Church, Gorgie Road, and Hall.
19 *Shandwick Place, Edinburgh.*
1900 516 First Sketch for proposed U.P. Church, Burntisland.
1902 749 Design submitted for Burntisland U.F. Church.

ROCHE, Alexander Ignatius **Painter**

Born 1861.

Associate 1893. Academician 1900.

134 *Bath Street, Glasgow.*
1887 548 Mistress Prue.
160 *Bath Street, Glasgow.*
1888 372 'Sweet do Nothing.'
1889 181 Landscape.
383 Shepherdess.
241 *West George Street, Glasgow.*
1890 36 Doris.
343 Eventide.
Lent by W. Turner, Esq., Helensburgh.
31 *St. Vincent Place, Glasgow.*
1891 93 Landscape.
164 Landscape.
190 Girl's Head.
1891-2 73 Miss Loo.
229 The Sunlight at Venice.
303 Court of Cards.
1893 178 Landscape.
303 Tête-à-Tête.
Lent by J. C. Nelson, Esq., Pollokshields.
1894 51 Knitting.
189 Autumn Leaves.
301 Norwegian Boats, Dysart.
325 A Sabine Woman. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1894.)
Luggiebank House, Kirkintilloch, near Glasgow.
1895 66 Nessie.
167 Portrait.
Lent by W. B. Blaikie, Esq., Edinburgh.
250 Landscape: Spring.
392 One of the Procession.
411 On the Yorkshire Coast.
1896 30 Idyll. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1896.)
188 Mrs. Roberts.
242 Palaces, Venice.
253 The Red Lion.
Lent by Laurence Pullar, Esq., Bridge of Allan.
259 Girl's Head.
Lent by Mrs. Williamson, Glasgow.

1 *Albyn Place, Edinburgh.*
1897 66 Portrait.
315 Portrait.
326 Mally.
Lent by Lord M'Laren.
379 Lucy.
446 Lady Reid.
1898 29 Among the Trees.
92 Violet.
Lent by John Warrack, Esq., Jun.
311 Chloe.
1899 35 Holy Isle, Northumberland.
80 When the Boats come in.
127 Margaret. (Diploma Work. R.S.A. Collection.)
1900 252 Low Tide.
295 Portrait of Lady in Black.
1901 56 Wet Day: St. Monan's.
164 The Sailing of the Boat.
343 Joan.
1902 272 Sunny Days.
288 Betty.
455 Home with the Morning Tide.
1903 235 A Glint of Sunlight.
287 The Butterfly.
295 An Old Salt.
1904 258 Nancy. (Walker Art Gallery, Liverpool. Bought 1904.)
1905 375 Miss Flora Stevenson, LL.D.: Presentation Portrait. (Scottish N.P.G. Bequeathed by Sitter, 1905.)
1907 171 A Landscape. (Scottish Modern Arts Association. Bought 1907.)
328 A Newhaven Fishwife.
Lent by Robert Angus, Esq.

8 *Royal Terrace, Edinburgh.*
1908 211 Sir Robert Cranston, K.C.V.O.: Presentation Portrait.
Lent by the City of Edinburgh.
262 W. E. Malcolm, Esq., Burnfoot, Langholm: Presentation Portrait.
1909 139 Peggy.
1911 222 The Artist's Wife.
1912 149 'Good King Wenceslaus.'
Lent by Mrs. White, Dunblane.
1913 269 On the Grand Canal, Venice.
289 In Springtime.

Hailes Cottage, Slateford.
1914 175 The Greyhound Inn.
225 Corfe Castle.
1915 141 Richmond, Yorkshire.
245 Cookham.
333 The Studio.
1916 167 Portrait (of Artist). (Scottish Modern Arts Association. Bought 1916.)
230 Shakespeare's Avon.
232 A Summer Night.

RODIN, Auguste — Sculptor

Born 1840.

Hon. Member 1907.

Paris.
1891 573 Bust of W. E. Henley, Esq. (National Portrait Gallery. Original Bronze. Presented by Mrs. W. E. Henley, 1913.)
Lent by R. T. Hamilton Bruce, Esq.

182 *Rue de l'Université, Paris.*
1902 776 Eve: Statuette in Bronze. (Municipal Art Gallery, Johannesburg. In Bronze. Presented by Mrs. Lionel Phillips.)
Lent by Lord M'Laren.
781 'Le Penseur.'
1904 333 Frère et Sœur.
Lent by J. J. Cowan, Esq.
1905 215 The Clouds: 'Les Nuages.'
Lent by Geo. McCulloch, Esq., London.
1907 289* 'Le Penseur.'
1908 307 Love the Conqueror.
Lent by Mrs. Craig Sellar, London.
315 Head of a Woman: Bronze.
1909 122 The Cloud: Bronze.
Lent by Mrs. McCulloch.
1911 494 Le Printemps.
Lent by Campbell Dodgson, Esq., London.
495 La Spère.
Lent by Campbell Dodgson, Esq.
496 Antonin Proust.
Lent by Campbell Dodgson, Esq.
598 Replica in Bronze of the Head of Victor Hugo. (Kelvingrove Art Gallery, Glasgow. In Plaster. Bought by Glasgow International Exhibition Committee, 1888.)

Rodin, Auguste—*continued*

615 The Secret of Isis.
Lent by John Lavery, Esq., R.S.A.

651 La Grande Sœur.
Lent by John Lavery, Esq., R.S.A.

1912 661 La Défense.
Lent by J. J. Cowan, Esq., Murrayfield.

1913 504 Printemps.

508 Jeune Mère jouant avec son Enfant.

567 Transmutation of Man and Serpents.
Lent by A. B. Clifton, Esq., London.

688 Un Bronze Buste de Femme, Madame X.

1915 1 Figure of a Woman.

2 Torso of a Woman.

3 The Prodigal Son.

4 George Wyndham. (Municipal Art Gallery, Dublin. In Bronze. Presented by Artist, 1907.)

5 The Muse.

6 The Age of Bronze.

7 Cybele.

8 Mr. Ryan.

9 France.

10 Balzac.

11 Head of a Woman.

12 La Duchesse de C. C.

13 La Duchesse de C. C.

14 Miss Eve Fairfax.

15 Mademoiselle C. C.

16 The Fallen Angel.

Nos. 1-16, all in Bronze, lent by the Victoria & Albert Museum. These 16 Bronzes, together with 'Cupid and Pysche' in Marble, and 'Dante' in Terra-cotta, were in 1914 presented by the Artist to the British nation 'as a little token of my admiration for your heroes. The English and the French are brothers; your soldiers are fighting side by side with ours.'

24 St. John the Baptist. (Kelvingrove Art Gallery, Glasgow. In Plaster. Bought 1901. In the Luxembourg Museum, Paris, is the Original Bronze.)
Lent by the Corporation of the City of Glasgow.

ROSS, Joseph Thorburn **Painter**

Born 1849. Died 1903.
Associate 1896.

78 *Queen Street, Edinburgh.*

1872 760 Study of a Wild Duck.

798 Dead Pigeon.

1873 763 Water Lilies.

1007 Dead Jay.

1876 953 Hempsted Cross, near Gloucester.

1085 A Sketch.

1877 720 Old Bridge at Berwick-on-Tweed.

747 Sketch of a Head.

920 At the Well.

996 An Easy.

1878 143 'Go 'way!'

172 The Errand Boy.

477 Rival Fishers.

978 'The creeping tide came up along the sand.'

1879 129 The Donkey's Walk.

326 Still Life.

1046 The Gatekeeper's Daughter.

1880 40 A Bat Hunt.

337 Eavesdropping.

384 The Age of Wonder: a Sketch.

736 'Till Birnam Forest come to Dunsinane.'

845 Wreckage of the 'Hibernia' at Holy Island.

1881 466 Playing at Gipsies.

551 'Let us Worship God.'

1882 492 A Pot-Boiler.

682 'But, *che importa*, we have had
Our little spell at blowing bubbles.'

1883 133 Animal Painter to his Reverence the Abbot.

434 After the Bath: Young Geese.

694 Dreadful Stories.

1884 328 The Jester's Barge.

348 A Dutch Labourer's Dwelling.

659 The Music of the Sea.

672 After Storms.

1885 273 Birthday Gift from India.

447 Happy Hunting Grounds.

492 A Bather.

621 The Decoy: Gull-Shooting on the Berwick Coast.

1885 124 The Lost Net.

274 A Yard at Holy Island.

401 Recollection of a Bath.
466 A Night-Blooming Flower.
610 A Lanarkshire Lane.
739 In North Sunderland Harbour.
1886 17 A Fisher Queen.
668 Absolute Monarch.
748 Beginnings of Romance.
783 Weeding.
1887 279 Interesting Creatures.
534 Gathering Shells.
585 Whisperers from the Turret.
1887 191 The Fortress, Dieppe.
309 Gold Fish.
1889 529 A Garland of Poppies: Moonlight in Daylight.
1890 144 'The Girl I left behind me.'
1891 144 'Where do the Fairies dwell?'
6 *Atholl Crescent, Edinburgh.*
1891-2 822 Serata Veneziana.
1893 2 Little French Farmers.
1894 91 A Daughter of the Soil.
95 The Poppy-Field.
446 From a Window in Venice.
1895 46 'I heard the cushies croon.'
80 A Bather.
236 Lapwings.
1896 28 To Frighten Sparrows.
53 A Night Watchman.
75 A Study of the Sea.
523 The Lost Net: Oil.
1897 195 A Message from the Sea.
1898 21 Running.
155 A Discovery.
274 Evening Gossip.
277 Effect of Sunshine.
317 A Diver.
1899 90 Mrs. Patrick Campbell: 'Lady Macbeth.'
296 Autumn Holiday.
1900 405 The Beaux of the Hiring Fair.
1901 414 Mrs. Monro.
1902 332 Night at Canty Bay.
424 Dutch Children at Play.
476 George Fleming.
1903 195 'Roses have Thorns.'
328 The End of a Day's Fishing.
365 'She's owre the border and awa' Wi' Jock o' Hazeldean.'
1904 124 Evening Concert at Venice.
215 The Head of the Chevalier de la Bastie.
216 A Bather.
Lent by James Wilson, Esq.
217 Oor ain Sea Maws.
218 The Poppy Field.
219 The Angry Sea.
220 Boys Bathing.
Lent by James Wilson, Esq.
221 Scenting Danger.
222 A Diver.
223 A Dream of Springtide.

ROSS, Robert Thorburn — Painter

Born 1816. Died 1876.

Associate 1852. Academician 1869.

Brunswick Street, Stockbridge.
1833 143 Shepherd's Boy Reading.
1843 266 Bait Gatherer.
21 *New Street, Edinburgh, and Hyde Hill, Berwick.*
1845 222 The Spinning Wheel.
Mr. J. Scott's, 30 *Haddington Place, Edinburgh.*
1846 280 The Knitter.
1847 6 Pious Conversation.
1848 302 The Dead Robin.
429 Peasant Boy.
1849 354 The Bible.
392 Wooing.
593 Sketch of Children.
1850 294 Portraits of a Lady and Child.
314 The Mote in the Eye.
1851 62 Sleeping Child: a Sketch.
Lent by Francis Farquharson, Esq., M.D.
73 'Blowing Hard.'
112 Carding.
266 Sea Shore: a Sketch.
277 Cottage Children.
78 *Queen Street, Edinburgh.*
1852 67 The Lesson.
404 Children and Dog.
1853 129 Red Riding Hood.
454 The Harried Nest.
506 Portrait of Young Gentleman.
572 Sketch from Nature.
646 Sketch from Nature.
667 Portrait of Lady.
1854 14 The Knitter.

Ross, Robert Thorburn—*continued*

126 A Peasant Boy.
328 Study of a Fisherman.
362 The Young Artist.
411 Hide and Seek.
1855 93 The Thorn in the Foot.
268 A Fisher's Shieling on the Coast of Berwick.
312 On Kenleith Burn.
713 Sketch from Nature.
721 Sketch from Nature.
1856 91 The Dancing Lesson.
108 The Bible.
235 The Burnside.
272 On the Berwick Coast.
352 Master James Farquharson.
471 John F. Pratt, Esq.
542 Portrait of a Lady.
625 On the Water of Leith.
662 The Fisher's Boy.
1857 20 Cliff on the Berwick Coast.
242 Leitholm Mill, Berwickshire.
378 Boat House, near Eyemouth.
451 On Goswick Bent, near Holy Island.
662 The Young Artist: a Sketch.
1858 183 At Burnmouth, on the Berwick Coast.
231 Spinnin' Woo'.
369 Innocence.
642 Bait Gatherer.
1859 446 A Country Lassie.
544 Don't Cry.
1860 351 The Foundling.
546 The Knitter.
690 The Lesson.
818 Fisher-Boy.
1861 278 Annie Richardson.
526 Highland Shepherd's Fireside.
Lent by a Gentleman
1862 379 Leaving Home.
1863 136 Highland Pets.
Lent by D. C. Marjoribanks, Esq., M.P.
145 The Old Master-Gunner's Story of Waterloo.
360 Hon. Harold Heneage Finch Hatton.
Lent by the Countess of Winchelsea.
480 Sea-shore at Berwick.
1863 166 Sketch: Hide-and-seek.
Lent by John Nott, Esq.
233 The Foundling.
Lent by James Richardson, Esq.
261 A Berwick Fisherman.
Lent by John Scott, Esq.
1864 436 The Return Home.
Lent by Robert Crossman, Esq., Chiswick.
1865 47 Parton Ha', Burnmouth.
186 Study of a Child.
190 Bastle Point, Burnmouth.
288 The Cottar's Daughter.
Lent by T. B. Gibbons, Esq., Liverpool.
557 'Oh, wha's at the Window?'
Lent by T. B. Gibbons, Esq.
818 Salmon Fishing with the Stell-Net at the Mouth of the Tweed.
1866 349 The Sleeping Boy.
Lent by Wm. B. Boyd, Esq., Hatton Hall.
461 The Fisher's Home.
1867 223 On the Burn-side.
383 A Goswick Salmon-Fisher.
Lent by T. Buchanan, Esq., Berwick.
512 The Careful Sister.
Lent by T. Buchanan, Esq.
581 The Highland Shepherd's Fireside.
1868 501 'Range,' a Favourite Setter.
Lent by John Scott, Esq.
538 The First Journey.
1869 128 Salmon-Fishing on the Tweed at Berwick.
431 The Tweed, from the Old Castle, Berwick.
433 Norham Castle.
1870 199 Dyeing the Net.
226 Baiting the Line.
252 Preparing Bait.
450 Asleep. (Diploma Work. R.S.A. Collection.)
662 The Music Lesson.
1871 238 Sunshine.
845 Salmon Fisher on the Tweed.
852 A Nook at Newhaven.
895 'Going to Sea.'
1090 Digging Bait.
1872 147 Playmates.
674 An Old Inn Court in Gloucester.
700 Newhaven Pier.
711 A Close in Newhaven.
851 The Old Cross at Hempstead.
1873 53 The Fisher's Shieling, Coldingham Shore: Baiting the Line.

1874 388 'You maunna make a din.'
374 A Close in Newhaven.
752 The Salt Pans, Joppa.
855 Corner at Newhaven.
1875 456 The Laird's Daughter.
757 Norham Castle.
760 Highman, near Gloucester.
847 On the Road, near Cheltenham.
936 Farmyard near Gloucester.
1002 Hemstead, near Gloucester.
1876 24 Milking-Time.
340 Hen and Chickens.
352 'Parton Ha', Burnmouth.
787 Bamborough Castle.
796 Berwick Bridge.
1038 Lindisfarne Abbey.
1048 Berwick Jetty.
1877 746 Salmon-Fishing on the Tweed.
822 Digging Bait.
910 Goswick Sands: Early Morning.
1880 291 'Ye mauna' mak' a din.'
Lent by David Aikman, Esq.
1887 601 Newhaven.
Lent by Andrew Muirhead, Esq.

SARGENT, John Singer — Painter

Born 1856.

Hon. Member 1906.

31 *Tite Street, Chelsea, London, S.W.*
1902 149 Lady Faudel Phillips.
161 Mrs. Harold Wilson.
1903 197 Provost Brownlee, Dundee. (Dundee Art Gallery. Presented by Subscribers, 1902.)
Lent by the Dundee Free Library Committee.
499 Lord Ribblesdale. (National Gallery. Presented by Sitter, 1916.)
1907 219 The Misses Hunter.
Lent by Mrs. Charles Hunter, London.
525 An Egyptian Girl.
1908 101 Santa Maria della Salute. (Municipal Art Gallery, Johannesburg. Presented by Otto Beit.)
261 Padre Albera.
539 'Redemption.'
1909 219 H.R.H. the Duchess of Connaught and Strathearn.
235 Field-Marshal H.R.H. the Duke of Connaught and Strathearn.
1910 243 The Earl of Wemyss: Presentation Portrait.
Lent by the Earl of Wemyss.
1911 67 Portrait Group of Lady Elcho and her Sisters.
Lent by the Right Hon. George Wyndham, Rector, Edinburgh University.
205 The Mountains of Moab.
Lent by John S. Sargent, Esq., London.
376 Flannels.
Lent by John S. Sargent, Esq.
1912 80 Cashmere.
Lent by R. H. Benson, Esq., London.
1914 224 Reconnoitring.
651 Lady Drogheda.
Lent by Lady Drogheda, London.
658 Mrs. Henschel.
Lent by George Henschel, Esq., London.
1916 158 Mrs. Langman (1907).
Lent by Major Archibald L. Langman, C.M.G., London.
301 F. J. H. Jenkinson, Esq., M.A., Librarian to the University of Cambridge. Painted in 1915.
Lent by the University of Cambridge.

SCOTT, David — Painter

Born 1806. Died 1849.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

12 *Lauriston Street, Edinburgh.*
1828 235 The Hopes of Genius dispelled by Death.
65 *Princes Street, Edinburgh.*
1829 124 Venus.
167 Fingal and the Spirit of Loda.
223 Drawing of a Hand.

SCOTTISH ACADEMY.

1829 205 The Last of Ossian.
13 *Lauriston Street, Edinburgh.*
1830 89 The Flight of Lot from Sodom.
94 The Pilfered Amphora: an Idyll.

Scott, David—*continued*

111 Sappho.
206 Adam and Eve: Their Morning Devotion.
1831 27 A Cloud.
208 Cupid.
217 Scandinavian Warrior in Peace.
231 Allegorical Sketch of Wallace defending Scotland.
293 Remorse. (Same as **1831,** No. 16.)
1831 16 Cain Degraded. (Same as 1831, No. 293.) (Exhibited as Diploma Work, owned by Scottish Academy. Now in R.S.A. Diploma Collection.)
1832 32 The Dead Sarpedon, borne by Sleep and Death.
109 The Poles did nobly, and the Russian General craved an Armistice to bury his Dead.
147 Nimrod.
182 Young Apollo gains the Pipe of Reeds from Pan.
208 Aurora rising from the Sea.

5 *Mary Place, Stockbridge.*

1835 1 Vintager, 1833. (N.G. of Scotland. Presented by Andrew Coventry, 1859.)
122 Sappho and Anacreon.
135 Sketch for the Head of Mary Magdalene in a picture of 'The Taking down from the Cross,' for the Roman Catholic Chapel, Lothian Street, Edinburgh.
174 Fresco Painting: a Parthian Archer.
1836 1 The Taking down from the Cross. Painted for St. Patrick's Chapel, Lothian Street, Edinburgh.
109 Oberon and Puck listening to the Mermaid's Song.
235 Nicolo Machiavelli (from a bust in the Ducal Gallery, Florence) and a Beggar.
1837 82 The Abbot of Misrule.
168 Judas betraying Christ.
356 Two Etchings, forming part of a series of Twenty-four Scenes from the Rhyme of the Ancient Mariner.
1838 1 Orestes seized by the Furies. (Aberdeen Art Gallery. Bequeathed by William Bell Scott, 1895.)
24 Rachel weeping for her Children.
64 Puck Fleeing from the Dawn. (N.G. of Scotland. Bought 1909.)
78 Ariel and Caliban. (N.G. of Scotland. Presented by R.S.A., 1910.)

ROYAL SCOTTISH ACADEMY.

1839 61 Achilles addressing the Manes of Patroclus after having slain Hector. (Sunderland Art Gallery. Presented by W. Bell Scott.)
147 Alchemystical Adept (Paracelsus) lecturing on the Elixir Vitæ. (*Vide* **1863,** No. 64.)
214 Hebe giving Nectar to the Poet.
1840 1 Discord, or the Household Gods Destroyed.
103 Cupid sharpening his Arrows.
131 Philoctetes left in the Isle of Lemnos.
344 The Crucifixion.
1841 1 Mary, Queen of Scotland, receiving the Warrant for her Execution.
73 Death of Jane Shore.
239 Ave Maria: Love and Devotion.
249 Queen Elizabeth viewing the performance of the 'Merry Wives of Windsor' in the Globe Theatre.
408 Parthian Archer.
Lent by John Dunlop, Esq.

Easter Dalry House, Edinburgh.

1842 164 Thomas, Duke of Gloucester, taken into Calais. (Called 'The Traitor's Gate.' *Vide* **1863,** No. 46, and **1880,** No. 208.)
276 Silenus praising Wine, Apollo and Mercury listeners.
359 The Challenge.
1843 98 Michael Angelo tracing a portion of the Cartoon of the Daniel on the Vault of the Capella Sistina.
99 Raffael in the Loggia of the Vatican amidst his Pupils. Designing one of compartments of the roof.
100 Titian painting the Entombment.
101 Coreggio painting the St. Jerome.
302 Interview between Richard the Third, the Queen of Edward the Fourth, and the Princes her Sons.

417 From Milton, the Belated Peasant.
1844 20 Sir William Wallace planting the Shield of Scotland upon the Body of Cressingham, who was defeated and slain at the Battle of Stirling; and staying the progress of Edward.
21 Scottish War: The Spear.
22 English War: The Bow.
No. 20 the centre, Nos. 21-22 the wings of a triptych.)
136 Sir Roger Kirkpatrick stabbing John Cummin in the Cloisters of the Grey Friars, Dumfries.
247 The Baron in Peace.
287 May: The Merchant's Tale of Chaucer.
1845 285 Christian arrives at the Palace Beautiful, where he is instructed by the Sisters, Piety, Charity, and Prudence.
395 The Crucifixion, the Dead rising.
1846 119 Peter the Hermit preaching the Crusades.
232 Dante and Beatrice.
266 Fragment from the Fall of the Giants: Rhea bewailing the overthrow of her Titan Sons.
385 The Ascension.
1847 258 The Triumph of Love.
548 Fresco Painting.
1848 130 Baptism of Christ.
149 Queen Mary of Scotland at the Place of Execution.
163 Hope passing across the Sky of Adversity.
353 Time surprising Love.
434 Children pursuing Fortune.
1849 1 The Discoverer of the Passage to India passing the Cape of Good Hope. (Trinity House, Leith.)
169 Delusive Pleasures: an Allegory.
269 Scene from the Great Fire in London, 1666.
352 Domestic Arcadia.
1863 46 Thomas, Duke of Gloucester, taken into Calais. (Called 'The Traitor's Gate.' *Vide* 1842, No. 164, and **1880,** No. 208.)
Lent by R. Carfrae, Esq.
64 Paracelsus Lecturing. (*Vide* 1839, No. 147.) (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1887; presented, 1897.)
Lent by J. T. Gibson-Craig, Esq.
299 Philoctetus left by the Greek Fleet on a Desert Island.
Lent by George Cousin, Esq.
1880 105 Machiavelli and the Beggar.
Lent by Robert Carfrae, Esq.
162 Sappho and Anacreon.
Lent by Robert Carfrae, Esq.
208 The Traitor's Gate. (*Vide* 1842, No. 164, and **1863,** No. 46.) (N.G. of Scotland. Presented by Robert Carfrae, 1899.)
Lent by Robert Carfrae, Esq.
265 Cupid.
Lent by Robert Carfrae, Esq.
305 The Triumph of Love.
Lent by Robert Carfrae, Esq.
334 The Massacre of the Innocents.
Lent by Mrs. Spalding, Edinburgh.
505 Queen Elizabeth at the Globe Theatre.
Lent by Lord Young.

SCOTT, Thomas — Painter

Born 1854.

Associate 1888. Academician 1902.

32 *Rosebank, Morrison Street, Edinburgh.*
1878 145 A Yarrow Brae in September.
19 *High Street, Selkirk.*
1879 468 When the Day is Done.
Lent by John Harrison, Esq., Edinburgh.
685 On the Ettrick.
18 *Thistle Street, Edinburgh.*
1880 342 Barrogill Castle, Caithness.
1086 Douglas Castle, Selkirkshire.
Lent by Mrs. Graham Menzies, Selkirk.
1881 768 Autumn Morning: Near Lindean.
Lent by John Harrison, Esq.
786 The Laird's Walk.
829 Princes Street: Winter, 1881.
969 Selkirk Cauld.
985 Oakwood Tower, Selkirk.

Scott, Thomas—*continued*

39 *George Street, Edinburgh.*
1882 787 The Coming Storm.
817 Selkirk Bridge.
852 Autumn.
881 A Grey Day.
959 The Laird.

23 *Union Place (Burnett's), Edinburgh.*
1883 890 Yarrow Kirk.
911 Durham Cathedral.
931 Early Autumn.
1040 Airing the Dogs.
1079 Coming Home from the Hunt.
1884 882 Hartwood Burn, Selkirk.
897 Otter-Hunting on the Ettrick.
997 The Laird's Daughter.
1011 Ahint the Har'st.
1039 Whitmuir Loch, Selkirkshire.

4 *Picardy Place, Edinburgh.*
1885 906 Autumn Sunshine.
929 Meet of the Duke of Buccleuch's Fox-hounds at Riddell House.
951 Summer Meadowland.
1885 12 Rest.
101 Derwentwater Lake.
372 French Landscape.
402 Street in Winchelsea.
514 Church at Grez.
905 Study for Picture, 'Border Moss-Troopers.'
1886 900 A Summer Day on the West Coast.
951 Border Moss-Troopers returning from a Raid.
1887 732 The Tweed at Dryburgh.
Lent by Mr. Mackenzie, Earlston.
741 Wick Bay.
Lent by W. Moir Bryce, Esq., Edinburgh.
743 Spring Study at Haining, Selkirk.
781 The Tweed, from Bemersyde Hill.
892 French Landscape.
1887 48 Landscape, near Mellowlees, Berwickshire.
60 Mount Vesuvius and the Bay of Naples, from Capri.
Lent by R. H. Dunn, Esq., Earlston.
235 On the Pincian Hill, Rome.
268 Arch of Titus, Rome.
431 A Study in a Capri Orchard.
600 Arch of Titus, and Colosseum, Rome.
Lent by A. F. Roberts, Esq.
652 Ponte Vecchio, Florence.
1888 800 Return to Selkirk from Flodden, 1513.
922 Autumnal Landscape, near Earlston.
959 Spring: Twilight.
Lent by W. Moir Bryce, Esq.
1889 878 Spring Landscape, near Blairgowrie.
976 The Legend of Ladywood.
1007 'The Hour o' Gloamin' Light.'

Earlston, Berwickshire.
1890 558 Landscape: Autumn Morning.
593 Rainy Weather.
623 Street in Tunis: Noon.
624 In the Haining, Selkirk.
Lent by R. H. Dunn, Esq.
655 The Mosque of Sidi Malvres, Tunis.
Lent by Dr. Hunter Mackenzie, Edinburgh.
675 Camels Resting.
Lent by T. J. S. Roberts, Esq., Torwoodlee.
686 Run to Ground.
1891 697 The Manse Garden.
Lent by W. B. Mackay, Esq., Edinburgh.
731 A Border Keep.
798 Arab Goatherd.
Lent by W. B. Mackay, Esq.

15 *The Glebe, Selkirk.*
1891-2 686 Leisure Hours.
747 Cessford Castle.
788 'Garr'd troopers and fitmen flee.'
Lent by John Cochrane, Esq., Galashiels.
810 A Lammermoor Farm.
1893 426 The Death of Willie Scott, from the Ballad 'Jamie Telfer of the fair Dodhead.'
1894 398 Neidpath Castle.
Lent by E. Tennant, Esq., The Glen, Innerleithen.
411 A Border Raid. (Mackelvie Art Gallery, Auckland, N.Z. Bought with J. T. Mackelvie Fund, 1894.)
439 Thrown Out.

Bowden, St. Boswells.
1895 534 Salmon Leistering.
Lent by Sir T. D. Gibson Carmichael, Bart.

580 Bowden Kirk.
1896 602 A Burnside, near Bowden.
611 St. Mary's Loch.
1897 611 A Mosstrooper Scout.
Lent by Mrs. Cochrane, Galashiels.
624 St. Abb's.
692 Crossing the Ford.
711 Mount Vesuvius, from Capri.
1898 640 Littledean Tower, on the Tweed.
Lent by W. Maxwell Tress, Esq., St. Boswells.
659 On the Leader.
691 Return to Hawick from Horns Hole, 1514.
Lent by Hawick Town Council (Municipal Buildings, Hawick).
1899 537 Yarrow at Tinnis.
Lent by J. C. Meek, Esq., Selkirk.
650 Newark Castle, Yarrow.
Lent by J. C. Meek, Esq.
693 The Wood Waggon.
Lent by James Mason, Esq., Edinburgh.
1900 643 A Reiver's Ride.
666 Traquair House, Innerleithen.
Lent by Ben C. Cox, Esq., Selkirk.
722 'Lone St. Mary's Silent Lake.' (Laing Art Gallery, Newcastle. Bequeathed by G. E. Crawhall, 1909.)
Lent by J. C. Meek, Esq.
750 A Yarrow Pastoral.
Lent by J. C. Meek, Esq.
Leslie Cottage, Selkirk.
1903 8 The Trysting-Tree.
Lent by F. S. Roberts, Esq., Selkirk.
20 An Autumn Afternoon on Yarrow.
29 Daybreak.
1904 56 Love Lightens Labour.
99 The Tweed, near Selkirk.
Lent by Andrew Riddell, Esq.
110 The Wood Waggon.
1905 53 A Stronghold of the Scots.
94 Reparabit Cornua Phœbe.
116 A Border Burn.
1906 12 Canal Scene, near Dordrecht, Holland.
Lent by Ben C. Cox, Esq., Largo.
26 Hayfield in Ettrick.
Lent by F. S. Roberts, Esq.
80 'In days gone by a Witch lived here.'
Lent by W. Strang-Steel, Esq., Philiphaugh.
1907 80 Landscape, near Dorking.
97 A Kentish Mill.
102 Ettrick Pen.
Lent by A. G. Lumgair, Esq., Selkirk.
1908 24 Whin Burning: Eden Burn.
114 Goldielands: The Watchtower of Branxholm.
1909 53 Yarrow.
75 Deuchar Bridge, Yarrow.
1910 73 The Light Beyond.
76 In the Carse of Gowrie.
79 River Tweed, near Abbotsford.
1911 274 November in Liddesdale.
289 The Warrior's Rest, Yarrow.
310 Carnoustie.
541 A South Country Hill Road.
1912 359 The Crofter's Mare.
Lent by Charles H. Roberts, Esq., Selkirk.
365 A Caithness Crofter.
410 Auld Wat o' Harden.
572 The Morning Star.
1913 371 The Old Cart Shed.
373 Distant View of Selkirk.
377 Selkirk, from Leslie Cottage.
1914 475 A Spring Day in Yarrow.
492 Yarrow at Dryhope.
498 Deuchar Bridge, Yarrow.
653 Newark Castle, Yarrow.
Lent by Mrs. Tom Scott, Selkirk.
1915 412 Road near Selkirk.
414 Looking towards Flodden.
419 St. Abb's Harbour.
707 The Luntin Pipe.

SCOTT, William Bell
Painter and Engraver

Born 1811. Died 1890.

Hon. Member 1887.

1833 263 Engraving: Lochleven, on the night of the Escape of Mary Queen of Scots. From a Picture by D. O. Hill, S.A., in the possession of James Nairn, Esq. (*Vide* D. O. Hill, 1832, No. 194.)
45 *Princes Street, Edinburgh.*
1834 115 The Ave Maria of a Hermit.

Scott, William Bell—*continued*

5 *Mary Place, Stockbridge.*

1835 329 Engraving: Tombs of the Martyrs for the Covenant. Engraved from a Picture by the Rev. John Thomson. (*Vide* Rev. J. Thomson, 1828, No. 79. ? Same.)

31 *Edward Street, London, and* 65 *Princes Street, Edinburgh.*

1838 399 The Game Keeper's Fireside. Engraved after a Picture by Hancock.

1840 427 The Curfew.

4 *Brecknock Crescent, Camden Town, London.*

1842 2 Bell-ringers and Cavaliers celebrating the Entrance of Charles II. into London on his Restoration. In Three Compartments: (1) The Ringers; (2) The Bell-Loft; (3) The Tower. (Laing Art Gallery, Newcastle. Bought 1910.)

108 Reading the Dedication.

1843 176 Prince Arthur endeavouring to escape from Northampton Castle.

212 Chaucer reading his poem of 'The Flower and the Leaf' to John of Gaunt, Duke of Lancaster, and the two sisters, their wives.

Government School of Design, Newcastle-on-Tyne.

1844 356 The Burgher Watch on the City Wall.

1845 12 King James examining the Witches of North Berwick.

175 The Barge of the Fairy Mab.

1846 The Fisherman's Day: Nos. 368-371.

368 (1) Day-Break: Fisherman leaving Home.

369 (2) Sunrise: Running out the Haddock Line.

370 (3) Landing the Fish.

371 (4) Afternoon: The Fisherman's Home.

392 Matilda.

1847 405 Saxon Alms-Giving.

1848 327 The Butler's Surprise on All-Hallow Eve.

384 King Arthur carried from the Battlefield to the Land of Enchantment.

1849 81 Friar Bacon in his Laboratory.

390 The Castle Wall: a Scene from the Civil War.

1850 413 The Ascension of the Just: 'Via Crucis, via Lucis.'

1852 392 Dead Game.

590 Trial of Sir William Wallace in Westminster Hall.

604 The Fatal Sisters selecting the Doomed in Battle.

634 The Angler's Sport.

1853 242 Boccaccio's Interview with Dante's Daughter.

1854 160 'The Haunted House, on All-Hallow E'en.'

445 Fair Rosamond alone in her Bower.

1855 529 The Surprise of Dumbarton Castle by Crawford of Jordanhill and the Laird of Drummond in 1570.

1856 128 An Early Day in Spring, the Crows beginning to build: Charlecote.

140 An English Market-town.

456 Albert Dürer in Nuremberg: The Schloss and Thiergärtner Gate of Nürnberg. (N.G. of Scotland. Bought 1909.)

1857 10 Cockcrow.

1858 341 The Guard-room Window.

594 The Venerable Bede finishes his Life at Jarrow. Painted for Sir Walter C. Trevelyan, Bart. (Victoria & Albert Museum. Study for Picture.)

1861 46 Una and the Lion.

1862 131 The Border Widow. (Aberdeen Art Gallery. Presented in 1895 by Executrix of Artist, in accordance with his wishes.)

474 Sunset in the Coliseum, Rome.

33 *Elgin Road, Notting Hill, London.*

1867 310 'Under the opening eyelids of the morn.' Lent by Charles Jenner, Esq.

396 The Eve of the Deluge. (N.G. of British Art. Presented by Miss Alice Boyd, 1891.)

1868 300 A Messenger of the New Faith: Rome, A.D. 150.

1869 751 The Last March of King Edward I.

1870 100 'And, behold, the veil of the temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent.'

SELBY, Prideaux John
Painter-Naturalist

Born 1788. Died 1867.

Hon. Member 1827.

Twizel House, Northumberland.

1828 76 Fish.
167 Favourite Spaniels and Game.
218 Dead Game.
246 The Eagle's Eyry.
1829 59 Weasel and Thrush. (No. 171 in some Catalogues.)
63 Dead Game.
115 Dead Game.
187 Dead Game.
1830 39 Hopes Destroyed.
229 The Pole-cats.
295 The Unwelcome Visitor.
1831 209 The Unexpected Intruder.
1832 19 Terrier and Turkey Cock.
226 More is meant than meets the Ear.

SHANNAN, Archibald M'Farlane
Sculptor

Born 1850. Died 1915.

Associate 1902.

7 Scott Street, off Sauchiehall Street, Glasgow.

1894 363 'The Hunter and the Wood Nymph.'
1895 434 'While idly dreaming on, the Youthful Shepherd lay,
A mischief-loving faun his pipe doth softly play.'
1896 104 Portrait Statuette: Mrs. A. M'F. Shannan.
1897 100 Lord Kelvin, LL.D. (*Vide* 1907, No. 201, and 1916, No. 53.)
Lent by the Students' Union, Glasgow University.
207 F. H. Newbery, Esq.: Portrait Bust.
360 Peter Eadie, Esq., Ex-Provost of Paisley.
1898 114 Advocate Philip Baudains: Bronze Bust. Erected in St. Helier's Park, Jersey.
391 The Music of the Marshes: Bronze Group.
1899 104 Portrait Group: Mrs. George Walton and Child.
1902 105 Harry Alfred Long, Esq.: Marble Bust. (*Vide* 1911, No. 636.)
1903 217 Portrait Statuette: Mrs. Geo. Mather.
300 John Thomson, Esq., F.R.I.B.A.: Bust.
396 W. F. Frame, Esq.: Bust.
1904 235 Figures representing Art and Photography: Design for Medal. Executed for Royal Photographic Society, London.

36A *Buccleuch Street, Glasgow.*

1905 200 Early Jealousies: Bronze Group. Part of the Sir William Dunn Memorial Fountain, Paisley.
561 Late Professor John Young, Glasgow University: Bronze Relief. (Glasgow University, Original. Queen Margaret College, Replica.)
Lent by Queen Margaret College, Glasgow.
567 Model of Bronze Panel marking the Birthplace of 'Christopher North.'
Lent by Paisley Corporation.
1906 180 'John Barbour': Model for Statue. (Scottish N.P.G. Finished Architectural Statue, J. R. Findlay Gift, 1895.)
1907 201 Lord Kelvin: Bronze Bust. Executed for the Glasgow Philosophical Society. (Scottish N.P.G. Bronze Replica. Bought 1910.)
1908 141 The Music of the Marshes: Bronze Group.
386 Robert A. Ogg, Esq.: Portrait Bust, Marble.
1909 510 Prudence strangling Poverty: Model for Decoration over Glasgow Savings' Bank.
1910 194 Mrs. John Elder: Portrait Bust, Marble.
Lent by Govan Corporation.
1911 623 Rev. R. J. Lynd, D.D.: Model for Memorial Bust. Erected in May Street Church, Belfast.
636 The late Harry Alfred Long. (*Vide* 1902, No. 105.) (Kelvingrove Art Gallery, Glasgow. Presented by Subscribers, 1902.)
Lent by the City of Glasgow.

Shannan, Archibald M'Farlane—*continued*

650 Model for Memorial Bust of the late Rev. David M'Crae. (Kelvingrove Art Gallery, Glasgow. In Marble. Presented by Subscribers, 1907.)
1912 664 Portion of Memorial of the late Robert Cochran, Esq., ex-Provost of Paisley.
1913 710 Memorial Bust of the late Rev. Mr. M'Caughan: Marble. Erected in May Street Church, Belfast.
1916 53 Lord Kelvin: Bust in Marble. (*Vide* 1907, No. 201.)
Lent by the Royal Society of Edinburgh.
72 The Hunter and the Wood Nymph: an Idyll.
97 The Music of the Marshes.

SHAW, Richard Norman **Architect**

Born 1831. Died 1912.

Hon. Member 1911.

6 *Ellerdale Road, Hampstead.*
1907 407 The Quadrant, London.
448 The Piccadilly Hotel, London.
(Nos. 407 and 448 from designs prepared for H.M. Office of Works.)
1908 406 No. 34 Leadenhall Street, London, E.C.
435 View of Pierrepont, Surrey.
1913 476 Alliance Assurance Offices, St. James' Street.
477 New Scotland Yard: Earlier Design.
478 New Scotland Yard, as built.
480 Wispers, Sussex: Exterior.
481 Pierrepont, Surrey: Exterior, with Plan.
All exhibits in 1913 lent by Robert N. Shaw, Esq., London.

SHEE, Sir Martin Archer, *P.*R.A. **Painter**

Born 1769. Died 1850.

Hon. Member 1830.

NO EXHIBITS.

SHERIFF, John **Painter**

Born 1816. Died 1844.

Associate 1839.

3 *Heriot Mount, Edinburgh.*
1830 367 Head of Robert Allan, Esq.
Glasgow.
1834 26 Terriers from the Isle of Skye.
Lent by James Struthers, Esq.
257 Portrait of a celebrated Cocker.
Lent by Dr. Paton, Paisley.
1835 17 Portrait of a Horse.
Lent by the Marquis of Douglas.
186 Portrait of a Skye Terrier.
Lent by George Oswald, Esq.
1837 118 Oscar.
128 Douglas, a Bizey.
151 Captain and Bob.
Lent by Allan Pollock, Esq., Toddhillbank.
229 Portrait of a Horse, the property of General Pye Douglas.
1838 139 A Shooting Pony.
146 Spring.
261 Charlie, the property of George Macfarlane, Esq.
44 *Howe Street, Edinburgh.*
1839 11 Gipsy Girl and Dog in the ruins of Castle Campbell.
27 The Warders.
Lent by B. Walton, Esq., Wolverhampton.
65 Interior of a Cottage.
225 Squib.
252 A Horse and a Tiger.
Lent by W. F. Burnley, Esq., Glasgow.
327 Old Mortality.
1840 68 George Parker and the Greyhound 'Mountain Dew.'
Lent by Sir William Maxwell, Calderwood.
79 Shepherds' Dogs.
354 Puck.
1841 113 Portraits.
151 Pompey, the property of John Trotter, Esq.
185 'Don't you wish you may get it?'
26 *Frederick Street, Edinburgh.*
1842 288 'My Lady's Falcon.'
304 Tam Hogg.

1843 194 Beauty, the horse on which Lord Glenlyon rode at the tournament. Painted for and lent by Lord Glenlyon.

27 *East Claremont Street, Edinburgh.*

1844 79 Brodick Bay, Arran.
Lent by Archibald Brodie, Esq.

80 Portrait of a Horse, the property of Sir David Dundas, Bart.

331 Bob and Duchess, the property of Lord Rossmore.

1863 22 Spring, a Favourite Bulldog.
Lent by Charles Finlay, Esq.

1880 41 Spring.
Lent by J. Hope Finlay, Esq.

SHIELS, William — Painter

Born 1785. Died 1857.

Foundation Academician 1826.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

15 *Mid Rose Street, Edinburgh.*

1808 172 Ulysses meeting his father Laertes.

173 Abraham turning away Hagar and her Son.

174 Manoah's Sacrifice.

177 Dr. Trotter, London.

14 *North Hanover Street, Edinburgh.*

1809 10 Alexander Pitcairn, Esq.

11 The Right Hon. Francis Lord Napier.

14 Robert Ramsay, Esq.

110 Rev. Mr. Shiells.

118 A Dead Hare.

119 Lady M'Kenzie, of Coul.

165 William Trotter, Esq.

1810 59 A Courtship.

62 A Man buying Hare Skins.

149 An Old Man Dressing.

Kennedy's Lodgings, Infirmary Street, Edinburgh.

1811 33 Expounding the Scriptures.

60 The Friendly Visit.

139 An Eggman.

153 The Worried Goose.

1812 44 Repose in Egypt.

56 Matrimony.

66 Country Ale-house.

144 Sweethearts.

151 Portrait of Gentleman.

157 The Chapman.

1813 144 Return from the Fair.

162 Going to the Fair.

EDINBURGH EXHIBITION SOCIETY.

1815 27 Portrait of Gentleman.

71 The Friendly Visit.

107 Portrait of Child.

155 Portrait of Boy.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

14 *Dublin Street, Edinburgh.*

1826 149 The Fortune Teller.

SCOTTISH ACADEMY.

27 *Clyde Street, Edinburgh.*

1827 7 Feeding Chickens: Morning.

59 Dog and Ducks.

179 The Hon. John Quincey Adams, President of the U.S.A. Painted 1817.

187 A Study from Nature. Painted in America.

207 American Partridges.

244 Wooer's Visit.

Fawside, by Kelso.

1828 21 Black-Cocks.

71 Short of Cash.

112 Poachers.

127 Market Girl.

146 Study of Dead Birds.

222 Thomas Waldie, Gardener, aged 84.

1829 29 The Cadger.

47 A Study.

123 The Pet Lamb.

155 The Young Painter.

1830 142 A Lady Reading. (? Same as **1831**, No. 26.)

212 Juvenile Academy.

1831 5 The Bleaching Green.

19 Fawside Moss.

58 Return from the Fair.

73 Girl Feeding Pigeons.

96 Feeding Chickens.

168 The Broken Jar.

237 The Mill Door.

Shiels, William—*continued*

270 The Bonnet.
1831 26 Lady Reading. (? Same as 1830, No. 142.) (Exhibited as Diploma Work, owned by Scottish Academy. Not traceable in Diploma Collection.)
1832 36 An Old Shepherd in Mull.
Huntlywood, Kelso.
1833 3 The Smuggler Alarmed. The figures are Portraits of Will Faa, Elizabeth Tait, and Mabel Allan.
1834 28 Portrait of Gentleman.
47 The Watering.
90 Visit of the Grandmother.
168 Portrait of Dog.

ROYAL SCOTTISH ACADEMY.

26 *Elder Street, Edinburgh.*
1841 25 Scene in the Isle of Mull.
81 Pony and Dogs.
106 The Death of Poor Mailie.
234 Mr. Dick, Senior.
1842 228 Friendly Visit.
351 All have their Pets.
390 A Dead Point.
19 *North West Circus Place, Edinburgh.*
1843 121 First Visit of the Grandchild.
180 Farm-yard.
254 On the Sound of Mull.
280 Scene in the Hebrides.
1844 81 The Cadger.
366 Interior of a Highland Fisherman's Cottage.
1845 65 Glenlyon.
66 Scene in a Glen near Fortingall.
137 In the Village of Fortingall.
140 Study from Nature.
161 Return from Market.
383 Interior of a Highland Cottage.
1846 29 The Hard Bargain.
45 Interior of a Highland Cottage.
53 Smugglers, including Portrait of William Faa.
172 On the River Lyon.
225 Turnimspikeman.
380 Setting out for the Fair.
1847 148 On the Coast of Shetland.
293 Preparing for a Visitor.
1848 232 Aros Castle.
1849 73 Interior of a Fisherman's Cottage.
419 Interior of a Barn.
1850 83 The Favourites.
123 Feeding Chickens.
300 Professor Dick.
388 E. Dycer, Esq.
1851 86 Portrait of Horse.
395 Portrait of Lady.
1852 90 Group of Dead Birds.
226 Portrait of an Artist.
350 Portrait of Gentleman.
1853 83 In the Glen at Fortingall.
195 The Gamekeeper.
246 Aquatic Birds.
423 Young Kidd.
1854 42 Portrait of Lady.
204 Aquatic Birds.
1855 397 Dr. John Renton.
432 Hero, the property of Mrs. Rigg Ramsay.
1856 459 Portrait of Gentleman.
1880 108 The Rejected Wooer.
Lent by the Lord Justice-General, John Inglis.

SIMSON, GEORGE — Painter

Born 1791. Died 1862.
Foundation Associate 1826.
One of the nine artists who withdrew after the first meeting.
Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

28 *Clyde Street, Edinburgh.*
1821 10 Boy with Mats and Brooms.
1822 58 Itinerant Piper.
156 Portrait of Lady.
2 *George Street, Edinburgh.*
1824 64 Gipsy Girl.
103 Portrait of Young Gentleman.
113 Portrait of Young Lady.
1825 53 Portrait of Young Lady: Sketch in Chalk.
59 *Frederick Street, Edinburgh.*
1826 226 Cottage Girls at a Well.
1827 104 Prawn Fisher.
1828 18 Dordrecht, on the Maese.
90 A Fisherman.

28 *Gilmour Place, Edinburgh.*
1829 5 Dutch Galliot.
13 Moonlight.
68 St. Abb's Head.
123 Lady in a Fancy Dress.
17 *Dundas Street, Edinburgh.*
1830 60 Dutch Shipping.
76 Fresh Breeze.

SCOTTISH ACADEMY.

17 *Dundas Street, Edinburgh.*
1830 70 Pilot Boat going out to a Brig.
188 Broughty Ferry: Bait Gatherers.
190 Road Scene, near Edinburgh.
1831 173 Peasant Girl. (? Same as **1831,** No. 23.)
1831 23 The Peasant Girl. (? Same as 1831, No. 173.) (Exhibited as Diploma Work, owned by Scottish Academy. Probably same as 'Girl at a Well' in R.S.A. Diploma Collection.)
53 *North Frederick Street, Edinburgh.*
1832 133 On the Water of Leith, near Colinton.
78 *Queen Street, Edinburgh.*
1834 23 Ganymede.
1835 59 Road Scene at Inveresk.
84 South-east Tower of Bothwell Castle.
2 *Rutland Street, Edinburgh.*
1836 183 Beach Scene: Children gathering Bait.
1837 16 The Studio: First Attempt.
George Street, Edinburgh.
1838 30 Seaside Group.

ROYAL SCOTTISH ACADEMY.

1839 75 View from Greenwich Hill.
103 Herring Fisher.
328 Landscape Scene on the Esk.
54 *North Frederick Street, Edinburgh.*
1840 62 Cottage Girl.
88 Children feeding a Goat.
1841 98 Meditation.
138 Preparing to heave a Rope.
162 River Scene.
1842 66 On the Coast of Arran.
97 West Country Fishers.
1843 160 Edinburgh, from Coast of Fife.
387 Stormy Sunset on the Coast of Arran, Glen Sannox Mountains.
1844 188 On the Banks of Allan Water.
1845 147 Edinburgh, from Inchkeith.
364 The Blind Mendicant.
1846 201 Fleurs: Seat of Duke of Roxburgh.
354 Loch Vennachar, from near Coilantogle Ford.
1847 9 Stirling Castle, from the Junction of the Forth and Teith.
105 Scene near Pitlochrie.
187 Banff Mills, on the Tweed, near Kelso.
1848 219 On the South Coast of Madeira.
239 Otterstone Loch, Fifeshire.
1849 163 Scene in the Interior of Madeira: the Nun's Rock.
1850 137 Dutch River Craft.
346 On the River Tagus opposite Lisbon.
486 Study at Kilmun.
630 On the Mill Stream at Inverleithen.
1851 71 Scene on the River Eden.
265 Scene on the River Tweed, near Kelso: Burning the Water.
316 The Heron's Haunt, Hawthornden.
1852 129 Smart Breeze off the Brill.
192 Lisbon, from the South-west, looking up the Tagus.
1853 122 Landscape, with Figures, Inverleithen.
1854 101 The Watering Place.
161 Lisbon, from the Almada.
218 Scene in Roslin Glen.
1855 43 The Maiden Bridge, Newbattle.
534 Ancient Feudal Water-Toll, near Chantousseux.
1856 184 The Morning's Haul: Dividing the Spoil.
312 Moonlight Effect: Herring Boats going out.
1857 197 Dundee, from the South-east.
354 On the Banks of Allan Water, near Dunblane.
404 A Monk.
415* In the Island of Arran, Glen Sannox.
1858 19 Moonlight.
532 Morning.
533 Noon.
534 Twilight.
535 Night.
1859 73 Edinburgh, from Inchkeith: Autumnal Moonlight.
345 Moonlight.

Simson, George—*continued*

1860 436 Vessels Becalmed: Pilot going off.
557 Coast of Fife, from Edinburgh.
677 Granton Pierhead.
1861 412 Edinburgh, from 'Rest and be Thankful.'
1862 316 The Rustic Toilet.
546 Scene near Ghent.
563 Pilot Boat going off.
564 Maiden Bridge, Newbattle.
565 Mist clearing off.
566 Red Head, Angus Hill.
1863 82 Girls at a Well.
Lent by M. N. M. Hume, Esq.

SIMSON, William — Painter

Born 1800. Died 1847.

Foundation Academician 1826.

One of the nine artists who withdrew after the first meeting.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

28 *Clyde Street, Edinburgh.*
1821 58 Fisherrow Harbour.
122 Boy with Brooms and Mats.
175 View on the Tay, with Elcho Castle.
1822 33 Itinerant Piper: Study from Nature.
69 View of the Abbey Craig.
73 Doune Castle, from the West.
74 Scene on the Beach at Newhaven.

2 *George Street, Edinburgh.*
1824 18 On the Coast of Fife, near Dysart.
21 On the North Esk at Roslin Castle, with Figures.
48 On the Beach at Aberdour.
54 On the Water of Leith, with Cattle and Figures.
104 Rocks near Dysart.
106 Langdale Pikes.
1825 9 Old Wooden Bridge at Roslin.
34 Megs-Craig: Arrival of Auchmithy Fishing-boats.
39 Study of Cows' Heads.
131 Stirling Castle, from near Cambuskenneth.

Gilmour's Lodgings, 5 North St. David Street, Edinburgh.
1826 29 Dancing Dolls.
34 River Scene, with Cattle.
45 Study of Trees.
98 Fishing Smacks in a Fresh Gale.
119 Tarbert Bay and Castle
172 Brodick Bay.
195 Herring-Fishing: Loch Fine.
1827 45 Passage Boats becalmed on the Meuse at Dort. (N.G. of Scotland. Deposited by Royal Institution, 1867.)
51 Windmill on the Ramparts at Brussels.
98 Dutch Coasting Vessels beating up the Meuse: The Brill bearing S.E.
105 Fishermen on the Beach at Scheveling.
116 Landscape: Cottage Scene.
183 Study from Nature: Isle of Arran.
185 Study from Nature: Stormy Effect off Flamborough Head.
1828 21 Fishermen Landing: Sun-rise.
36 The Dutch Pilot Boat.
52 Papendrecht, on the Rhine.
61 Portrait of Old Cameronian.
118 Roslin Glen: Heron Shooting.
228 Canal Scene, Rotterdam: Water-colours.
229 Study from Nature: Water-colours.
1829 35 The Twelfth of August at Badenoch: Portraits. (N.G. of Scotland. Sketch for Picture. Presented by Mrs. Williams, 1866.)
Lent by Alexander Smith, Esq.
39 Landscape, with Water Mill.
44 Cattle: Evening.
Lent by Sir James Stewart, Bart.
46 Market People landing from the Rotterdam and Dort Passage Boats. (Probably 'Scene in Holland.' N.G. of Scotland. Presented by Mrs. Williams, 1866.)
47 The Stable Yard: a Sketch.
142 Stormy Day, on the Esk at Auchindinny Bridge.
163 Dead Game.
1830 50 Dutch Pilot Boat.
78 William Scrope, Esq.

SCOTTISH ACADEMY.

St. David Street, Edinburgh.

1831 46 A Scene in Glen Tilt.
111 A Shooting Party Regaling: a Scene on the Moors: Portraits.
Lent by J. M. Melville, Esq.
152 Professor Monro, Edinburgh.
167 The Solway Moss: Evening. (N.G. of Scotland. Presented by R.S.A., 1910.)
179 Portrait of Young Lady.
182 Landscape: Morning.
192 Equestrian Portraits of Lady and Gentleman.
302 Salmon-Fishers on the Tweed.

1831 21 Landscape. (Exhibited as Diploma Work, owned by Scottish Academy. Now in R.S.A. Diploma Collection.)

7 *North St. David Street, Edinburgh.*

1832 93 The Highland Deer-stalker preparing to go out.
Lent by John G. Kinnear, Esq.
119 Don Quixote Studying the Books of Chivalry.
Lent by the Earl of Lauderdale.
143 Donald Smith, Esq.
159 Blue Cur, an Isle of Skye Terrier.
160 Blue Beard.
161 Spitfire, a celebrated Greyhound.
162 Blue Cur.
Lent by the Earl of Lauderdale.

1833 7 An Old Woman of the Isle of Skye.
Lent by Donald Smith, Esq.
27 A Family Picture: Portraits and a Pony.
67 The Watering Place: Showery Day.
90 Landscape: Scene on the Esk at Roslin.
101 Interior of a Highland Goat-herd's Cottage. (N.G. of Scotland. Presented by R.S.A., 1910.)
127 A Spanish Physician in the Sixteenth Century.
153 Twilight: The Moor of Rannoch.

1834 13 Prince Charles Edward Stuart reading a Despatch at Holyrood.
94 Shooting Pony and Setters.
Lent by Mrs. Gordon, Inch House.
135 Highland Scenery: Sunshine after Rain.
Lent by D. R. Hay, Esq.
181 The Peat-Sledge: a Scene in the West Highlands.
301 The Linn at Roslin.
302 The Moor of Rannoch.
303 Old Road, Glen Falloch.
304 Fishermen: Bunnaw Ferry.
305 Interior of a Highland Cottage.

78 *Queen Street, Edinburgh.*

1835 14 Prince Charles Edward Stuart at the Battle of Preston.

23 *Duke Street, Edinburgh.*

1837 68 The Italian Osteria.
77 Venice.
161 Ave Maria: a Scene in the Campagna di Roma.
172 The Campagna di Roma, looking toward the Sabine Mountains.
Lent by William Allan, Esq., of Glen.
213 Capuchin Monks giving Alms, Rome.
Lent by the Earl of Lauderdale.
230 Philip B. Ainslie, Esq., and the Hon. George Stuart in Donibristle Park.
272 Head of a Black Page: a Study.
322 A Gondolier.
323 A Roman Beggar Woman and Boy.
324 Temple of Vesta at Tivoli.

97 *Dean Street, Soho, London.*

1838 113 Finished Sketch of the Campagna di Roma.
150 The Murder of Edward V. and Richard, Duke of York, 1483.
195 The Prodigal Son.
264 The Gondola, Venice: Salute in distance.

ROYAL SCOTTISH ACADEMY.

1839 45 Baroness Sempill, in robes worn at Coronation.

12 *Sloane Street, London.*

1841 52 The Miseries of War, 1814.
107 The Temptation of St. Anthony: a Sketch.
273 The Contrabandista.

1842 11 Mary, Queen of Scots, returning from the Chase, Stirling, 1562.

1843 72 Alfred dividing his last Loaf with the Pilgrim.

1844 66 The Temptation of St. Anthony.
167 English Village Scene, with Cattle and Figures.

Simson, William—*continued*

1845 96 The Youthful Days of Salvator Rosa.
1846 270 The Arrest of William Tell in Altdorf. (Victoria & Albert Museum. 'William Tell.' John Sheepshanks Gift, 1857.)
1847 15 Gipsies: Hampshire.
198 Highland Girl.
288 Scottish Landscape, with Cattle and Figures.
321 Sketch: Gil Blas introduces himself to Laura. (Victoria & Albert Museum. Picture, same title, dated 1840. John Sheepshanks Gift, 1857.)
1848 53 Original Sketch of Gipsy Children.
98 Drummossie Moor, Culloden.
222 Finished Sketch for the Picture 'For the First Cartoon of Salvator Rosa.'
235 Interior of Highland Hut.
265 Spearing Salmon on the Tweed.
362 A Follower of Prince Charlie.
415 Finished Sketch for the Picture of the Gipsy Family.
422 Gipsy Woman and Child.
1849 120 In Novar Deer Forest.
445 Corrie Harbour, Arran.
446 Interior of a Highland Cottage.
598 The Peat Sledge.
1863 11 The Esk at Roslin Castle.
Lent by M. N. Macdonald Hume, Esq.
12 Old Wooden Bridge at Roslin.
Lent by Dr. Gairdner.
16 Rannoch Moor.
Lent by Adam Syme, Esq.
70 Glen Tilt, Blair Athole.
Lent by J. T. Gibson-Craig, Esq.
97* Landscape and Cattle.
Lent by David Simson, Esq.
110 Fishing Boats off Briel.
Lent by Henry Simson, Esq.
157 Lunch on the Moors on the Twelfth of August.
Lent by James N. Melville, Esq.
296 View of Dort, with Shipping.
Lent by Charles Finlay, Esq.
1880 92 E. T. Crawford, R.S.A. (R.S.A. Collection.)
Lent by the Royal Scottish Academy.
152 The Twelfth of August.
Lent by H. S. Kinnear, Esq., Edinburgh.
181 Landscape, with Cattle.
Lent by Dr. Sidey.
186 Even-tide in the Campagna.
Lent by Mrs. Findlay, Edinburgh.
202 Eel Traps on the Orwell.
Lent by the Lord Justice-General, John Inglis.
222 Highland Drove Road.
Lent by A. Vans Dunlop Best, Esq.
295 A Spate.
Lent by A. Vans Dunlop Best, Esq.
342 Old Bridge at Auchindinny.
Lent by the Lord Justice-General, John Inglis.
1887 464 Buffalo Driver of the Campagna.
Lent by John Hutchison, Esq., R.S.A.
472 Near Bracciano.
518 A Spanish Lady.
Lent by Sir W. Fettes Douglas, P.R.S.A.

SMART, John **Painter**

Born 1838. Died 1899.

Associate 1871. Academician 1877.

20 *Elm Row, Edinburgh.*
1860 138 Peep through the Trees.
9 *Smith's Place, Edinburgh.*
1861 41 Highland Lake: Rain Clearing Off.
142 Sketch in the Highlands.
435 Old Churchyard, Roslin.
622 Study of an Elm Tree, near Kelso.
1862 303 Kidwelley Castle, on the Gwendraith Vach.
371 The Miller's Turn, on the Tweed, near Newstead.
449 Oak Trees in Summer.
580 Morlais, near Llanon, South Wales.
620 Vale of Tweed, from Bemerside Hill.
661 Sketch near Woodford, Essex.
16 *Picardy Place, Edinburgh.*
1863 18 Looking across the Vale of Llwchwr from Llwynon.
30 Grongar Hill and Vale of Towy, from Dynevor Castle.
120 Llwynon.
174 Summer in the Quarry Wood, Gellywernen.

337 Sunset.
385 In Aberdour Woods.
473 Market-Morning: Llanelly.
1863 98* In Caermarthenshire.
1864 12 A Summer Day: Doune.
200 Sunset: Carland-Stone, Skomar Island.
252 Twilight: South Morrer.
277 Loch Eilt.
363* Doune Castle, from Blair-Drummond Grounds.
1865 142 On the Cwm.
298 Evening: Free St. Mary's, from Picardy Place.
341 Sundown: Vale of Loughor.
383 Loch Morar.
Lent by Eneas M'Donell, Esq.
467 In the Rhymer's Glen, Melrose.
Lent by Walter Johnson, Esq., Calcutta.
538 Old Quarry on the Cwm.
602 Kidwelly, South Wales.
682 Peep through the Wood, Gellywernen.
Lent by Walter Johnson, Esq.
1866 237 Drawing the Salmon-Net on the Teith.
381 In Blair-Drummond Grounds.
Lent by Mrs. M'Laren, Morlands Cottage.
471 Old Fog House, Blair-Drummond Grounds.
564 Gathering Brambles.
601 Study from Nature, Doune.
626 On the Teith, opposite Inverardoch.
Lent by G. B. Simpson, Esq., Broughty Ferry.
823 Evening: on the Road to the Fair.
847 The Merlin's Ford, Blair-Drummond.
1867 401 A Reedy Pool.
461 Sundown on the Wye.
580 On the Wye, near Wyastone.
589 Among the Brambles.
602 The Parish Church, Dixton.
676 Old Cottage, Caermarthenshire.
788 Shades of Evening.
855 Study from Nature, Caermarthenshire.
1868 299 View near Kinlochard.
334 Where the Heather Grows.
429 Sundown on the London Scottish Camp, Wimbledon.
477 Sundown on the Moor.
487 A Summer Moonrise.
648 Moor near Port Menteith: Rain coming on.
962 Rain Clouds crossing the Valley near Aberfoyle.
1869 64 Glen Gelder, looking towards Lochnagar.
85 Fern-Gathering.
349 A Linn on Glenfinlas Water, near Brig o' Turk.
667 Summer-Time: The Trossachs and Ben Venue.
1870 325 Daldorn, Lanrick.
473 Head of Glen Cloy.
504 On the Teith, Lanrick.
770 On the Teith, from Lanrick Castle.
861 In the Wood o' Doune.
869 Beallach-na-Spreidh, Pass of the Cattle.
1871 80 Highland Cottage, Brig o' Turk.
254 In Cambusmore Grounds.
510 The Pass of Leny.
856 Loch Achray, Trossachs, and Ben Venue.
863 The Halt of the Herd: Evening.
1872 165 Mid-day.
Lent by W. Simpson Mitchell Innes, Esq., London.
183 Moorland Road after Rain.
218 A Calm Simmer Gloamin': On the Teith, Lanrick.
432 Eventide.
680 Coming from the Braes.
723 'Wi' Daddie at the Peats.'
837 The Grampians: Sunset after a Storm.
881 The Half Way House.

4 *Picardy Place, Edinburgh.*

1873 153 'A Summer Spate,' Glen Lochay.
849 'Dreary December.'
863 Ben Venue.
929 Highland Homestead, Glen Lochay.
Lent by J. G. Sidey, Esq., Montreal.
949 The Lochan Bodach.
Lent by J. G. Sidey, Esq.
992 On the Lochay, Perthshire.
1010 A Tarn.
1874 83 'The Graves o' our ain Folk.'
Lent by Horace Woodward, Esq., Birmingham.

Smart, John—*continued*

169 In the Highlands: a Summer Day.
Lent by James Aitchison, Esq., Edinburgh.
221 Shades of Evening.
820 Head of Loch Lubnaig: Autumn.
1014 A Gathering Storm: The Hill-side, Glen Ogle.
1875 144 Loch Lubnaig: Twilight, after a Storm.
235 'The Sere and Yellow Leaf.'
275 The Hill Fank, Clipping-Day.
Lent by A. Mitchell Innes, Esq., Ayton Castle.
311 On the Road to Falkirk.
Lent by a Gentleman.
327 The Lochan Larig-Illie, Head of Glen Ogle.
Lent by Geo. Webster, Esq., London.
365 A Bad Day for the Hairst.
Lent by J. G. Orchar, Esq., Dundee.
401 Gleann nan ceo, Valley of Mists.
Lent by John M. Crabbie, Esq., Edinburgh.
430 In the Highlands.
Lent by J. G. Orchar, Esq.
1876 25 The Crofter's Moss.
Lent by Robert Hannay, Esq., Henley.
109 Autumn: Glen Lyon.
Lent by Thomas Menzies, Esq., Edinburgh.
120 On the Moor o' Letter, near Lochearnhead.
238 Drumharry.
310 A Feeding Storm.
351 In the Pass of Lyon.
1877 40 'The Clear Shining after Rain.'
291 'Amang the Yellow Corn.'
303 On the River Almond.
Lent by John Dick Peddie, Esq., R.S.A.
387 Craig-Mhor, Pass of Lyon.
453 Loch-na-Nuag, looking towards Rum and Eigg.
779 Glen Ogle.
Lent by Henry Mason, Esq., Yorkshire.
820 Early Winter: Craig-na co-Sheilg, Loch Lubnaig.
1878 259 View on the Lyon, near Chesthill.
294 Allt 'n da Ghob, near Chesthill.
318 'Far from the Busy World.' (Diploma Work. R.S.A. Collection.)
319 The Summer of 1877.
336 The Hairst, Culdarmore, Fortingall.
433 When Hill-taps a' were White.
Lent by Stewart Clark, Esq., Paisley.
648 The First of the Spate, Pass of Lyon.
1879 38 The Pools o' Roro, Glenlyon.
215 Twilight: After a Storm.
334 The Crofter's Flittin'.
420 The Sma' Glen, Perthshire.
653 Summer-time.
Lent by William Croall, Esq.
732 On the River Lyon: a Summer Study.
1880 177 An Autumn Study, near Pitlochry.
281 Ragwort and Thistles.
338 A Favourite Cast on the Lyon, Fortingall.
421 Athol, looking towards Kinnaird.
665 Scrutinising the Faggots.
1020 Among the Silent Hills.
1106 Moorland, near Loch Oshnie.
1880 99 The Gloom of Glenogle. (Kelvingrove Art Gallery, Glasgow. Same title, dated 1875. Bought 1903.)
239 Among the Yellow Corn.
1881 35 In Glen Ogle: a Sketch.
167 The Back of the Farm.
207 Autumn.
331 Coffee-time: Keirhill.
353 Argaty Saw-mill, near Doune.
645 A Study.
839 Early Winter: Head of Glen Ogle.
Lent by the Earl of Breadalbane.
1882 51 The Fionn Loch, Ross-shire.
111 The Smiddy, Dalmally.
168 A Misty Mountain Top, Head of Loch Etive.
170 Autumn Afternoon: Ben Ledi.
179 A Birken Shaw.
204 Glen Ogle.
Lent by the Earl of Breadalbane.
707 Lone Loch Machaig, Braes o' Doune.
1883 47 The Road from the Sheep Fank.
137 The Last Rest of the Clansmen: Loch Shiel.
316 Afternoon.
330 The Lochan Dhu, Loch Lubnaig.
887 Loch Clead, Coll.
1884 78 Sunshine and Shower: Strathyre.

104 Afternoon Clouds : Glen Dochart.
208 On Mountain Tops.
352 Sketch on Sligachan Burn, Skye.
379 The Head of Little Loch Broom.
539 The Pass of Brander.

13 *Brunswick Street, Hillside, Edinburgh.*

1885 46 Head of Loch Lubnaig and Strathyre.
96 Moorland Shadows : Braes o' Doune.
183 The Pass of Brander.
308 The First Snow : Lochan-a-Chat, Ben Lawers.
397 Kilchurn Castle.
435 Eventide.
496 The Corbie's Craig, Strathyre.

1885 46 In the Track of the Storm : Lanrick Woods.
65 Fall on Strathyre Burn.
180 The Pools o' Roro, Glen Lyon.
197 The Green Island, Loch Shiel.
219 'The Misty Mountain Top.'
425 Summer Day : Loch Lubnaig.
544 The Bridge, Strathyre.
633 The Pass of Brander.
983 'The Voice of the Lord breaketh the Cedars.'

1886 181 The Edge of the Wood.
278 'Autumn sae pensive in yellow and grey.'
373 Afternoon : Glenorchy.
406 The Pass of Brander : Finished Sketch for large Picture.
449 Edenchip Glen, Lochearnhead.
567 Moorland and Moss.
596 The Crofter's Home, Inverlochy.

1887 36 'Wi' balmy gale frae hill and dale.'
96 The Stank Glen, from near Annie Farm.
98 A Clear September Day : Glen Orchy.
233 'Ca' the yowes to the knowes.'
266 'In lang, lang days o' simmer.'
275 On the Shores of Loch Ling.
347 'The quiet waters by.'

1887 8 On the Tweed at Ashiestiel : Summer-time.
115 Cruachan Range, from Corrieghoil.
131 The Vale of Strathyre.
209 Summer in the Peel Glen, Tweedside.
345 The Crofter's Home, Inverlochy.
375 A Lonely Loch : Evening.
411 Evening.
586 On the Corrieghoil Burn, Glen Orchy : Summer-time.

1888 29 Glen Dochart : Black Mount Deer Forest.
33 In Succoth Glen, near Dalmally : a Highland Pastoral.
192 In Autumn's Shadowy Days.
312 Glen Orchy, from Succoth Glen.
383 A Silver Strand, Glen Orchy.
402 On Corrieghoil Burn, Glen Orchy.
950 'The burnie that wins to the sea.'

1889 7 The Old Inn, Inverlochy.
228 A Dream of Solitude.
413 Ben Vourie, Loch Awe.
492 Clear Shining after Rain.
588 The Peaks of Cruachan, from Succoth Glen.
839 A Drove-Road.
966 On Corrieghoil Burn, Glen Orchy.

1890 38 The Island Pool on the Orchy.
120 The Evening Hour.
163 The Source of a River.
186 On the Orchy : Summer-time.
275 The Cradle of Argyll, Ardchonnal Castle.
567 Kilchurn Castle.

1891 171 An Odd Corner.
222 'The Twa Corbies.'
295 The Farm-yard, Newburn, Port of Menteith.
456 Poachers.
656 Harvest, Easter Garden, Port of Menteith.
830 On Cardross Moor, Menteith.

1891-2 96 Ploughing the Summer Fallow : Menteith.
231 An Autumn Day : Flanders Moss.
384 The Wasp Byke.
454 Waiting for a Shot.
472 Twilight : Menteith.
499 The Black Wood, Chesthill, Glen Lyon.
622 The Lake of Menteith.
Lent by James Kennedy, Esq.

1893 1 Harvest, Easter Garden, Menteith.
Lent by R. Mackie, Esq., London.
31 The Voice of Spring.
107 Willows in Wind.
179 Twilight's Golden Glow : Menteith.
200 Night.

1894 70 Inchmahome Priory.

Smart, John—*continued*

94 In Fair Menteith.
146 The Basket Cart.
228 Up the Burn.
319 The First Tee, Machrihanish.
1895 74 Wind.
146 A Border Gloamin'.
230 Near Doune.
294 Summer-time: Menteith.
410 Winter: Glen Ogle.
1896 41 'Tween Sunshine and Shade.
80 Glen Orchay, from Succoth Glen.
243 Afternoon: Leading in the Meadow Hay.
310 Moorland.
1897 104 The Lazy Mist: Dalchonzie Hill, Strathearn.
156 Strathearn.
310 Seedtime: Strathearn.
437 In Balgaires Den, Forfarshire.
673 A Farm Road, Menteith.
1898 40 A Border River.
261 Morning Mist.
307 Shadow and Shower: a Dream of Strathearn.
367 A Lonely Shore, Ayrshire.
761 Moorland, near Kilmalcolm.
1899 51 Scuir nan Gillean, from Sligachan.
147 Dunure Harbour, Ayrshire: a Westerly Breeze.
227 In Autumn's Shadowy Days.
596 A Border Keep.
633 A Winter Sunset: Strathearn.
1900 48 Moor near Port o' Menteith.
Lent by James Kennedy, Esq., Edinburgh.
161 Night.
Lent by James Macdonald, Esq., Edinburgh.
688 The Eagle's Craig.
Lent by James Kennedy, Esq.
720 Minnow Fisher.
Lent by James Kennedy, Esq.
732 Pass o' Brander.
Lent by Miss Bertram, Edinburgh.
743 Sheep Gathering: Loch Shiel.
Lent by Dr. Lowe, Heriot's Hospital.

SMITH, Colvin **Painter**

Born 1795. Died 1875.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

32 *York Place, Edinburgh.*
1826 26 Portrait of a Lady.
54 Charles Greenhill, Esq.
62 Charles Ross, Esq.
73 Archibald Campbell, Esq., M.P., Blythswood.
97 Patrick Grant, the veteran of Culloden, aged 109.
99 The Duke of Gordon.
103 Robert Ferguson, Esq., of Raith.
127 Ann Grant.
143 Archibald Speirs, Esq.
1828 17 David Wilkie, Esq., R.A. Painted at Rome.
58 Mansuet Montechelli, a Pilgrim of Lucca.
119 Henry Mackenzie, Esq.
1829 25 The Right Hon. William Adam. Placed in the County Hall, Kinross, by general subscription.
50 The Right Hon. Charles Hope.
97 Lord Gillies.

SCOTTISH ACADEMY.

32 *York Place, Edinburgh.*
1830 19 Lord Blantyre.
77 The Earl of Lauderdale.
148 Francis Jeffrey, Esq. (Versions are in Scottish N.P.G., bequeathed by Miss Brown, 1898; and in Kelvingrove Art Gallery, Glasgow, William Euing Gift, 1856.)
158 Sir Walter Scott, Bart. (Ashmolean Museum, Oxford. Portrait of about 1830, painted for Edward Coplestone, Bishop of Llandaff. Presented to University, 1854.)
178 Colonel Glass.
244 The late Lord Alloway.
1831 95 Mrs. Blackburn, of Killearn.
150 John Baxter, Esq., of Idvies.

158 Sir Charles Forbes, Bart., M.P., New and Edinglassie.
165 The Dean of Faculty, John Hope. Diploma Work. Painted for the Scottish Academy. (*Vide* **1831,** No. 7.) (Scottish N.P.G. Presented by R.S.A., 1910.)
199 The Earl of Lauderdale in the Robes of the Order of the Thistle.
201 The Right Hon. the Lord Chief Baron.
212 George Forbes, Esq.
229 Mrs. Veitch.

1831 7 The Dean of Faculty, John Hope. (Exhibited as Diploma Work, owned by Scottish Academy. *Vide* 1831, No. 165.)

1832 13 The Lord Chief Baron.
24 S. M. Threipland, Esq.
87 William Murray, Esq., of Henderland.
121 Portrait of Gentleman.
132 Lord Viscount Melville. (Scottish N.P.G. Presented by Lieut.-Col. William Hope, 1859.)
157 Sir Frederick Adam.
167 Portrait of Gentleman.
177 Sir Archibald Campbell, Bart.
193 Andrew Skene, Esq., Advocate.

1833 2 Sir James Gibson Craig, Bart.
22 Portrait of Gentleman.
81 George Thomson, Esq.
109 Robert Ferguson, Esq., M.P., of Raith.
126 Portrait of Lady.
141 John Archibald Murray, Esq., M.P.
165 Dr. Graham. (University of Edinburgh. In Senate Hall.)
180 Portrait of Young Lady.

1834 1 Sir James Gibson Craig, Bart.
79 Sir James Fergusson, of Kilkerran, and his Son.
136 Young Lady with a Goldfinch.
137 Rt. Hon. the Lady Abercromby.
160 A Daughter of the Dean of Faculty.
180 Portrait of Gentleman.
188 George Suttie, Esq., and his Son.
239 Captain Graham, R.N.

1835 11 David Blair, Esq., Younger of Cookestone.
19 A Study for a St. Catherine.
31 Sir James Colquhoun, Bart.
72 Lady Colquhoun.
169 Portrait of Gentleman.
181 Portrait of Lady.

1836 18 Charles N. Welman, Esq., Poundsford.
48 Charles Ferrier, Esq.
65 Mrs. Anstruther Thomson, Charleton.
78 The Earl of Northesk.
128 Stewart Souter, Esq.
156 Miss Arkley, of Dunninald.
198 Portrait of Boy on a Pony.

1837 1 Rev. Dr. Moodie.
107 Portrait of Gentleman.
171 Thomas White, Esq.
204 Portraits of Two Boys, Sons of the Dean of Faculty.

1838 41 Sir James Spittal, first Lord Provost of the Reformed Town Council of the City of Edinburgh. (Edinburgh Town Council. Presented by Fellow-citizens, 1837.)

ROYAL SCOTTISH ACADEMY.

1839 73 Duncan M'Laren, Esq.
99 Group of the Polkemmet Family: Two Daughters of Sir William Baillie, Bart., receiving their Brothers on Return from Shooting.
141 Rev. Dr. Muir. Painted for the Dean of Faculty, John Hope.
321 Major-General White.
356 Sir Charles Hastings, K.C.H.
385 James Grant Duff, Esq.

1840 12 Professor Napier.
49 Colin Campbell, Esq., of Jura.
70 Andrew Balfour, Esq. Painted for the Dundee Union Bank.
82 James Jollie, Esq., W.S.
149 George M'Callum, Esq.
215 Mrs. Hamilton.
264 F. G. Skene, Esq., and his Son.
278 Mrs. Roberts.
321 Robert Carnegie, Esq.

1841 104 Mrs. Wilson, Inchrye.
124 The Earl of Glasgow, Lord-Lieutenant of the County of Ayr. Painted for the County.
146 Thomas Pender, Esq.
159 Portrait of Lady.

Smith, Colvin—*continued*

214 The Venerable Archdeacon Williams. Painted by desire of Members of the Edinburgh Academical Club and other Pupils.
322 The late Daniel Ellis, Esq., F.R.S.E. (University of Edinburgh. In Court Room.)
376 William Baxter, Esq., Dundee.
1842 9 Alexander Cowan, Esq.
46 Mrs. Cheape.
77 Sir George Macpherson Grant, Bart.
163 Robert Whigham, Esq.
287 James Dewar, Esq., Vogrie.
355 Colonel Ferguson, M.P.
1843 40 Portrait of Lady with Two Granddaughters.
106 Portrait of a Lady.
184 The Marquis of Breadalbane.
316 Theodore Walrond, Esq.
1844 54 The Lord Justice-Clerk.
142 George Moir, Esq.
193 Andrew Rutherford, Esq., M.P.
242 Portrait of Gentleman.
363 Mrs. Dewar, Sen.
1845 30 Archibald Boyd, Esq., Younger, of Broadmeadows.
59 Andrew Buchanan, Esq., Auchintorlie.
156 John Thomson, Esq., Gogar Bank.
210 Captain Fleming, R.N.
305 Lady Arbuthnot.
318 Master Meicklam as young Sportsman.
1846 4 Samuel Pagan, Esq., M.D.
55 Lord Ivory.
104 Wm. Taylor, Esq., of Scotstone Park.
144 Portrait of Gentleman.
287 Portrait of Lady.
1847 152 Portrait of Lady.
193 George Anderson, Esq., Kirkcaldy: Presentation Portrait
205 John Cockburn, Esq.
331 David Landale, Esq.
348 The Cottage Girl.
1848 20 W. A. Smail, Esq., R.N., Overmains.
97 Mrs. Ross, of Arnage.
126 Charles Maclaren, Esq.
231 Moses Steven, Esq., Bellahouston. (Kelvingrove Art Gallery, Glasgow. Presented, 1896, by Trustees of Bellahouston Fund, a fund bequeathed by Eliz. and Grace Steven.)
287 Captain John Grant, Congash, Factor of Strathspey. Presented to him by Tenantry.
322 David Wilson, Esq.
426 Portrait of Gentleman.
1849 8 Master Campbell Colquhoun, Younger, of Clathic, and Pony.
86 The Rev. Dr. Charles, Chaplain in the Hon. East India Company's Bengal Establishment. Painted by request of his Congregation.
144 The Right Hon. David Boyle, Lord Justice-General.
233 Colonel Carnegey, H.E.C.N.I.
272 The Sons of Sir Wm. Scott, Bart., Ancram.
1850 53 Walter Cook, Esq.
143 George Tait, Esq., lately Sheriff-Substitute of Mid-Lothian. Painted at the request of Friends for the County Buildings, Edinburgh.
296 Henry Maxwell, Esq.
308 Dr. Scott.
1851 17 James Borthwick, Esq., Manager of the North British Insurance Company. Painted for the Company.
154 George Dunlop, Esq.
366 Professor Dr. Hill, University of Glasgow.
1852 182 William Mitchell Innes, Esq., Ayton.
241 Donald Mackenzie, Esq.
348 Visit to the Bantams: Children of Alex. Mitchell Innes, Yr., Esq., Ayton.
411 Sheriff Robert Handyside, Esq.
1853 41 Biggs Andrews, Esq., Q.C.
55 George Graham Bell, Esq.
170 Robert Bruce, Esq., Kennet.
310 William Thomson, Esq., Balgowan.
336 Portrait of Gentleman.
340 Mrs. Bruce, of Kennet.
377 Lewis Wallace.
1854 53 Mrs. Alexander Mitchell Innes.
67 Mrs. Elizabeth Steven, of Bellahouston. (Kelvingrove Art Gallery, Glasgow. Presented, 1896, by Trustees of Bellahouston Fund, a fund bequeathed by Eliz. and Grace Steven.)
97 Alex. Mitchell Innes, Yr., Esq., Ayton.
323 John Campbell, Esq., of Kilberry.

1855 32 The Earl of Stair.
101 The late Thomas Molison Smith, Esq.
132 Capt. Richard Dennistoun Buchanan.
163 Mrs. Seaton, of Preston, and two of her Children.
213 Charles Stirling, Esq., Muiravonside.
224 Mrs. Stirling, of Muiravonside.
273 Æneas Macbean, Esq.
1856 206 Major Alex. Cumming Dewar.
249 William Forbes, Esq., of Castleton, with his Son.
266 John Inglis Chalmers, Esq., Auldbar.
369 Robert Grant, Esq., Kincorth.
1857 155 Robert C. C. Graham, Esq., Gartmore.
183 Andrew Buchanan, Esq., Auchintorlie.
323 Henry H. Glass, Esq.
1858 23 Herbert N. J. Kerr, Esq.
111 Portrait of Gentleman.
132 Dr. Handyside.
288 Robert M'Farlane, Esq.
348 Mrs. Fairlie, of Coodham, and Daughter.
380 The late Thomas Smith Cunningham, Esq., Caprington.
481 Miss Mitchell Innes.
1859 67 Portrait of Gentleman.
158 Sir James Burnett, Bart.
165 J. P. Wise, Esq., Rostellan Castle.
324 Portrait of Gentleman.
1860 344 Patrick Irvine, Esq., Inveramsay.
352 William Hay, Esq., of Hopes.
1861 290 Alexander Currie, Esq.
385 Portrait of Lady.
424 James Augustus Grant, Esq., Convener of the County of Nairn. Painted for the County Hall, Nairn.
1862 88 Richard Trotter, Esq., Convener of Mid-Lothian.
113 Colvin Smith, Esq., M.D., Madras Army.
319 Colonel F. Burgoyne, Madras Artillery. Painted by request of his brother officers.
375 Earl of Dalhousie.
552 Mrs. Robertson, of Whitehall.
1863 403 The Monk of St. Abbs.
422 Alexander Guthrie, Esq., Surgeon. Painted by request of friends in Brechin.
1864 208 A Young Monk.
1865 474 Rev. Leonard Shafto Orde, M.A. Presented to Mrs. Orde.
533 Alexander Mitchell Innes, Esq., of Ayton.
1866 401 Lord Elphinstone.
1868 494 Master James Cumming Dewar.
683 Mark Napier, Esq.
1869 235 John Gillies, LL.D.
343 Sir David Baxter, Bart.
474 Posthumous Portrait of David Greenhill Gardyne, Esq.
572 Thomas B. Paton, Esq.
595 Hon. Lord Neaves.
1870 322 James Watson, Esq. Presented to the Scottish Provident Institution.
365 Geo. H. Dempster, Esq., of Dunnichen. Painted by request of his Tenantry.
487 John Clerk Brodie, Esq., W.S., Idvies.
555 James Stuart, Esq., of St. Fort.
653 Gilbert Mitchell Innes, Esq.
1871 277 Alexander Mitchell Innes, Esq., of Ayton.
1880 116 The Artist's Mother.
Lent by Colvin Smith's Trustees.
118 The late Lieut.-Col. Dewar, of Vogrie.
Lent by Lieutenant Dewar.
126 Sir Walter Scott. (Manchester Art Gallery. Half-length of Scott, late. Bought 1903.)
Lent by Adam Gillies Smith, Esq., Edinburgh.
141 H. M'Kenzie.
Lent by Colvin Smith's Trustees.
150 Rev. Wm. Menzies, Lanark.
Lent by Charles Cowan, Esq.

SMITH, George — Painter

Born 1870.

Associate 1908.

4 *Glengyle Terrace, Edinburgh.*
1888 195 Head of a Horse.
357 Forest Scene, Inveraray.
1889 21 A Favourite Hunter.
433 Day of Rest.
6 *Glengyle Terrace, Edinburgh.*
1890 451 'Howe-backit and Knaggin'.'

Smith, George—*continued*

1891 112 At the Trough.
1891-2 250 Flemish Peasant Feeding Horse.
47 *Lauder Road, Edinburgh.*
1893 133 In the Farm Court.
236 Grazing.
1894 307 Pastoral.
357 Dream of the Hunt.
1895 19 A Watchful Mother.
62 Harvest Moon.
212 Harvest.
1896 89 Flower Market.
125 Pastoral.
134 Companions.
171 Rivals.
1897 45 Release.
291 The Noonday Meal.
369 The Court Yard.
1898 125 Contentment.
167 A Grey Morning.
168 Potato-Lifting.
215 Beginning Harvest.
1899 45 Pastoral.
405 The Old Farm Loft.
1900 42 The Hill Farm.
130 Goats.
305 Milking-Time.
1901 154 Feeding-Time. (International Gallery of Modern Art, Venice. Bought.)
211 Stacking.
1902 122 Frosty Morning. (International Gallery of Modern Art, Venice. Bought.)
277 The Bannock Burn.
362 Golden Harvest.
372 Pastoral.
1903 483 Homewards.
1904 74 Return from the Fields.
388 The Auld Quarry Knowes.
1905 167 Potato Harvest.
178 Evening.
1906 199 After Labour.
225 At the Forge.
1907 206 Sheepshearing.
213 Wayside Smithy.
329 Winter.
1908 510 Wood-Carting.
522 Cattle Shelter. (Chadwick Museum. Bolton, as 'The Rivals.' Bought 1908.)
1909 319 Bannockburn.
448 A Cool Retreat. (Art Gallery, Dunedin, New Zealand. Bought.)
1910 139 The Encampment.
148 Crossing the Ford, North Uist.
1911 152 Boy feeding Calves.
182 Waiting the Ebb-tide : Outer Hebrides.
1912 89 Nearing the Ford, Uist.
210 Crossing the North Ford, Uist.
284 At the Forge.
1913 20 Where Might is Right.
144 The Ford, Benbecula.
149 Farm Labour.
1914 125 Portrait.
241 Vegetable Market, Bruges.
370 Muchart Mill, Devon Valley.
1915 148 Evening.
196 Waiting the Ebb-Tide, North Ford, Uist.
215 Dutch Pastoral.
1916 175 After the Fair, North Uist.
191 Hardy Scots.
379 Homewards.

SOANE, Sir John **Architect**

Born 1753. Died 1837.
Hon. Member 1829.

1829 275 Design for a Royal Palace.
277 Part of Exterior of Bank of England.
288 George IV. entering Painted Chamber from the Scala Regia.

SOMERVILLE, Andrew **Painter**

Born 1808. Died 1834.
Associate 1831. Academician 1832.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1826 51 Portrait of Young Gentleman : Chalk.
13 *St. James's Square, Edinburgh.*
1828 147 The Cottage Door.
202 Shepherd Boy Sleeping.
1829 26 Shepherd Boy.
2 *Greenside Place, Edinburgh.*
1830 99 Ewe-Bughting.
107 The Advice.
116 Portrait of Gentleman.

SCOTTISH ACADEMY.

13 *St. James's Square, Edinburgh.*
1830 34 Cottage Children. (N.G. of Scotland. Presented by the R.S.A., 1910.)
175 A Study of Trees: Twilight.
2 *Greenside Place, Edinburgh.*
1831 6 Scene on Crosbyburn, Ettrickdale.
99 Edith.
138 Flower Gatherers.
265 The Flowers of the Forest.
4 *St. James's Square, Edinburgh.*
1832 26 Scene from a Jacobite Song.
116 The Sabbath.
118 Scene near Blacklinn Bridge, Glendevon.
150 The Moss Trooper.
1833 16 Kilmeny.
49 The Bride of Yarrow.
124 Evening.
155 Portrait of Gentleman.
191 Ruth.
216 The Butterfly.
219 Sea-Piece: Morning.
225 Landscape: Composition.
1834 65 Girl and Dog.
153 Donnybrook Fair.

ROYAL SCOTTISH ACADEMY.

1883 29 Edith.
197 Cottage Children.
Lent by J. T. Gibson-Craig, Esq., Edinburgh.
1880 174 Two Children with a Dog.
Lent by J. T. Gibson-Craig, Esq.
340 The Bride of Yarrow.
Lent by Mrs. Henderson.

STANFIELD, Clarkson Painter

Born 1793. Died 1867.

Hon. Member 1830.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1 *St. James' Square, Edinburgh, and 12 Pratt Street, Lambeth, London.*
1821 6 Water-Mill.
16 Greyfriars' Church-Yard: a Sketch.
17 Coast Scene.

ROYAL SCOTTISH ACADEMY.

London.
1845 136 Mount St. Michael.
346 The Day after the Wreck: a Dutch East Indiaman on Shore in the Ooster Schelde.
Lent by Elhanan Bicknell, Esq., Herne Hill.
1849 20 A Thames Boat at the Mouth of the River: a Squall coming on.
Lent by Charles Hargitt, Esq.
21 Criffel, at the Mouth of the Nith.
Lent by Charles Hargitt, Esq.
1851 49 The Bass Rock.
Lent by Wm. Wilson, Esq., Banknock.
60 Ailsa Craig.
Lent by William Wilson, Esq.
The Green Hill, Hampstead, London.
1855 31 Portsmouth Harbour.
Lent by Her Majesty.
1858 74 Port na Spania, near the Giant's Causeway.
Lent by John Houldsworth, Esq.
1859 12 Moonlight.
Lent by John Graham, Esq., Skelmorlie.
1861 150 On the French Coast. Painted for Mrs. J. Tennant Caird.
1864 445 Tilbury Fort.
Lent by John Graham, Esq.

STANLEY, MONTAGUE Painter

Born 1809. Died 1844.

Hon. Member 1835-38. Associate 1838.

Theatre Royal, Edinburgh.
1828 115 Rocky Landscape: Design.
140 Landscape: Composition.
220 Interior of an Abbey by Moonlight.
1829 232 The Grave of Will Watch.
1830 170 Highland Scene: Morning.
222 Highland Loch: Evening.
265 Design: Evening.
Dundas Street, Edinburgh.
1834 121 Bracklin Bridge, near Callander, dura Thunderstorm.
166 View near Killin.

Stanley, Montague—*continued*

201 English Lane Scene.
208 Scene on the River Ouse: Cattle on the Bank.

41 *North Castle Street, Edinburgh.*

1835 4 Mountain Pass on Lochlomond.
66 Ferry Boat: Squall coming on.
69 Hampstead Heath: Summer Afternoon.
166 Loch Long: Boats laden with Fern preparing to cross.
192 View near Cairndow Inn, Lochfyne.
250 View on the Water of Leith.

1836 36 View near Alloa: Benledi in distance.
94 Moorland Scene: Boy herding Cattle.
105 The Rumbling Brig over the Devon.
191 Entering the Lock: Canal Scene, Lancashire.

1837 36 River Scene.
125 Vale of Teith, near Callander.
166 Heath Scene.
257 Morning.
258 Noon.
259 Evening.
Nos. 257-9 illustrate three stanzas of Gray's 'Elegy.'
281 Road Scene between Lancaster and Kendal.
295 View from the Village of Callander, looking towards Benledi.
339 View on Loch Lomond.

1838 20 The Enchanter's Rock, Valley of Festiniog.
86 Fall of Cyerfail.
230 Pass of Llanberis, from the Lake.
333 Road Scene near Tom-y-Bulew.
382 Landscape.
393 On the Road from Festiniog to Beddgelert.

1839 92 Illustration from 'As you like it.'
178 Falls of the Connan, Ross-shire.
344 From near the Falls of Foyers, looking towards Loch Ness.
381 The Routing Brig, near Dumfries.
389 Ben Nevis, from Corpach.
482 Loch Achilty.

1840 61 The Castle Crag, Gorge of Borrodale.
69 Morning after Gale: Taking Men from Floating Wreck.
107 Lane Scene near Hamilton.
151 Cadzow Forest.
200 Derwent Water, looking towards Loudore.
319 River Scene: Effect of Shower passing off.
326 Grange Village: Morning, in the Gorge of Borrodale.
332 Vale of St. John, looking towards Saddleback.
418 Crossing the Ferry.

1841 10 A Setting Sun and Freshening Breeze.
49 Vale of Llangollen: Sunrise.
114 An English Seaport.
195 Chepstow Castle, on the Wye.
213 The Village of Patterdale.
229 Coast Scene: Stormy Burst at Sunset.
240 The Wreck: Moonlight.
358 A Fell Scene: Cumberland.

1842 16 Approach to Bangor.
36 Sunrise after a Tempest: Coast of Cornwall.
53 Tintern Abbey: View on the Wye: Morning.
111 Head of Derwent Water, Fall of Loudore.
140 The Return Home: Winter Evening.
160 Road between Arrochar and Tarbet.
254 The Squall.
269 View near Llangollen.
451 The Gale.

7 *Hill Street, Edinburgh.*

1843 137 Harlech Castle, looking towards Snowdon.
230 The Moorland Pool.
279 The Chase of the Smuggler.
394 The Walls of Conway.
418 Waterfall at the Foot of Cnicht.
444 View near Beddgelert.

1844 67 Welch Mill and Glen.
196 View near Stanrwst.
219 Ascog Bay, Bute.
249 Castle Street, Conway.
253 Country between Beddgelert and Tan-y-Bwlch.
377 The Evening Shadows gathering over Snowdon.
434 The Smith's Forge, Rothesay Castle.
443 View near Maentwrog, North Wales: a Morning in July.

1845 340 Coast Scene: Fresh Breeze.

STANTON, Clark
Sculptor and Painter

Born 1832. Died 1894.

Associate 1862. Academician 1885.

21 *Dublin Street, Edinburgh.*

1857 245 Statue: the Ivy Wreath. Modelled for Messrs. Elkington.
613 Design for a Bas-relief: The Seven Ages of Man.
669 Sketch.
670 Sketch.
671 Sketch.
681 Medallion Portrait of Professor Thos. Laycock, Esq., M.D., Edinburgh.
690 Medallion Portrait in Marble.
694 Medallion Portrait of Mrs. John Gamgee.
699 Bust of Professor Dick, Edinburgh Veterinary College. To be executed in Marble for Mr. Dick from the Members of the Veterinary Profession.
700 Medallion Portrait of J. T. Clover, Esq., F.R.C.S., London.

4 *Scotland Street, Edinburgh.*

1858 765 Bust in Marble of Professor Dick. As presented to Mr. Dick. (*Vide* 1857, No. 699.)
776 Medallion Portrait.

1859 674 May-Day: Night.
727 Medallion.
729 Bust of James Irvine Lupton, Esq.
734 Mrs. Wyndham.
736 Bust of Samuel Bough, Esq., A.R.S.A.
732 Bust of A. M.
739 Medallion: William Spence, Esq.
740 Bust of Mrs. Samuel Bough.
743 Portrait Medallion.
744 Infancy.

80 *George Street, Edinburgh.*

1860 842 Bronze Inkstand, modelled from a Design by J. Noel Paton, Esq., R.S.A.
Lent by the Marchioness of Lothian.
850 Portrait Medallion.
851 Medallion of Edmund, Son of Professor Laycock.
854 Bust of Mrs. Dunlop.
858 Medallion Portrait.
865 Bust of Erskine Nicol, Esq., R.S.A.
868 Portrait Bust.
875 A Young Reveller.
876 'Her soul was sad, her wings were weary.'
877 Bust of James Usher Dunlop, Esq.
878 Bust of Mrs. J. U. Dunlop.

1861 725 In Calabria, 1860.
775* Portrait Bust.
813 A Young Reveller: Small Bronze Statue.
Lent by Robert Horn, Esq.

1862 703 The Song of Silenus.
733 Garibaldi.
788 La Fruttajuola. (Kelvingrove Art Gallery, Glasgow. 'Girl with Fruit.' Presented by T. Graham Young, 1900.)
797 Among the Red Shirts.
848 Statuette: Guinevere.

1863 664 Buddha, Chinese Dog brought to England by General Sir Hope Grant.
Lent by Mrs. Hay, Dunse Castle.
790 Marble Bust of a Lady.

1 *Ramsay Lane, Edinburgh.*

1863 308 Buddha, Chinese Dog.
Lent by Colonel Hay.
396 Two Wax Models, for execution in Metal.
400 Bust in Marble of a Lady.
411 The Young Reveller: Bronze.
Lent by Robert Horn, Esq.
421 Bust of Erskine Nicol, Esq., R.S.A.

1864 113 Study of a Dog's Head.
Lent by S. Bough, Esq., A.R.S.A.
136 Portrait of Lady.
159 Young Italian Piper.
700 Cast of the Caledonian Volunteer Challenge Shield.
740 Bust in Marble of the late John Home Rigg, Esq.
742 Medallion Portrait of the late Rev. Francis Gillies.
747 Medallion Portrait: Miss Emma Dickinson.

1865 29 Fruit.
59 Portrait of Lady.
69 Portrait of Lady.
88 Conning his Lesson.
120 Noah's Ark.

Stanton, Clark—*continued*

133 Merlin and Vivien.
Lent by Wm. Wilson, Esq., Banknock.
198 Emma Frances Unger.
220 Going to Market.
866 Bust of Richard Hunter, Esq.
877 Bust of Lady.
1866 26 Autumn.
73 Cherry Bob.
311 Eba: Portrait.
491 Dadû: Portrait.
1867 900 Marble Bust: Little Willie.
907 Bust in Marble of Master Henry C. C. Lushington.
942 Statue: Through the Wood.
1869 716 Touchstone and Audrey.
734 Sketch of a Skye Terrier.
741 Vivien.
743 Study of a Head.
780 The Playground.
785 Elaine.
835 A Portrait.
939 Bust of Mrs. Bough.
980 Bust of Mrs. Gamgee.
983* Bust of Joseph Gamgee, Esq.
987 Caledonian Challenge Shield. Executed for the City of Edinburgh and Midlothian Rifle Association.
1870 30 Day Dreams.
918 Portrait Bust.
921 Bust of W. Nicol, Esq.
923 Bust of a Gentleman.
947 Bust of Mrs. Bough.
1871 781 Bust of the late Sir J. Y. Simpson.
862 Pursued: a Huguenot's Garden, 1572.
880 Sappho.
898 Miss Georgina Armstrong.
1066 Œnone.
1872 629 Bust of William Francis Collier, Esq., LL.D.
648 Bust of Rev. Archibald B. Campbell, D.D. Presentation Bust from the Parishioners of Kilwinning, Ayrshire.
665 Bust in Marble of Mrs. Gamgee.
704 Portrait of Lady.
729 Out for a Pic-nic.
850 'Pleasant it was, when the woods were green,
And winds were soft and low,
To lie amid some sylvan scene.'
895 Musing.
897 Portrait of Lady.
1873 833 The Signal.
923 Mrs. Alex. Young.
1012 The Well of St. Keyne.
1036 'In dim Cathedral Aisle.'
1100 Dolce far niente.
Lent by Sam. L. Mason, Esq., Edinburgh.
1874 581 'The rosy idol of her solitudes.'
1875 155 Trudging through the Snow.
465 Stai Buono, aspetta!
512 The Mistletoe Bough.
607 Joseph Gamgee, Esq.
631 Queen Alice.
659 Harry, Son of General Sir John Cheape, G.C.B.: Posthumous Bust.
670 Spearing a Leopard: Equestrian Statuette of the Rajah of Vizianagram. Executed for Alex. Hunter, Esq., M.D.
673 The Lesson: Indian Girl teaching her Sister. Executed for Alex. Hunter, Esq., M.D.
677 Bust of the late Hugh Lyon Tennent, Esq.
696 Medallion Portrait.
1876 3 Trouble.
117 A Bit in an English Marketplace.
131 Quiet Enjoyment.
366 At the Seaside.
798 The Blind Beggar of Bednall Green.
949 Counting her Gains.
1017 Recruits Wanted.
1877 681 Eurydice.
1878 229 Alone.
Lent by Hanson Freeman, Esq., Knaresborough.
761 The late Professor Laycock: Marble Bust.
785 Italian Peasant.
804 Isabel, the Decameron.
1880 267 Having a good cry over it.
791 Alto-Relievo.
815 A Quiet Pipe.
831 In the Old Churchyard.
1031 Lady Godiva.
1052 Eurydice.
1105 A Basket of Fruit.
1880 365 Eurydice.

374 Statuette: Wallace. Part of Caledonian Challenge Shield Trophy.
Lent by the Edinburgh and Mid-Lothian Rifle Association.
375 Caledonian Challenge Shield.
Lent by the Edinburgh and Mid-Lothian Rifle Association.
376 Statuette: Bruce. Part of Caledonian Challenge Shield Trophy.
Lent by the Edinburgh and Mid-Lothian Rifle Association.
383 Bust of W. Nicol, Esq.
435 The Picnic.
Lent by F. Mackenzie, Esq., Edinburgh.
1881 143 'Will he come back?'
504 Anxious Moments.
609 Summer.
1023 Wandering Thoughts.
1882 49 Peg Woffington's Portrait.
567 My First Game.
638 Ione, 'Last Days of Pompeii.'
1883 131 The Antiquary.
813 Pandora: Statue.
821 Twilight.
1884 64 'Where there's a will there's a way.'
296 Cinderella.
952 Wandering Thoughts.
1098 'A Thing of Beauty is a Joy for ever.'
1885 356 Grandpapa's Letters.
471 A Corner in the Market.
568 Out in the Cold.
990 A Dry Study for a Wet Day.
1885 90 The New Story.
110 Princess Perdita in the Enchanted Forest.
177 Bust of W. Nicol, Esq.
178 Marble Bust of Mrs. Bough.
209 The Tangled Skein.
239 Cinderella.
262 At the Sea-side.
308 The Old Clock on the Stairs.
359 A Sketch at the Rifle Meeting.
381 Bust of Erskine Nicol, Esq., A.R.A., R.S.A.
472 The Painter's Daughter.
561 A Corner at a Fancy Ball.
578 Samuel Bough, R.S.A.: Bust executed in 1858.
579 Portrait Bust.
700 Vintage-Time.
932 'When loved ones departed return in our Dreams.'
1887 676 Portrait Bust.
678 The late William Brodie, R.S.A. To be executed in Marble and placed in the Library of the Academy. (R.S.A. Collection.)
687 Portrait Bust.
694 The late Professor Archer.
745 Lady Godiva.
865 Ned Thurlow's Courtship.
897 The Knight Sir Edilbert reaches the Enchanted Forest: the Warning.
1887 52 Suggestions.
108 Her New Home.
136 Dropping her a Line.
185 Trouble.
494 Wandering Thoughts.
577 Her First Season.
1888 386 An Amusing Epistle.
728 Romola and Bardo di Bardi.
786 One of the Heroes of Milazzo.
817 Boccaccio's Garden.
862 'Die Vernon.'
886 A Fruit Stall.
951 Grandpapa's Letters.
1889 764 'A beardless youth, who touched a golden lyre
And filled the listening groves with ravishment.'
1891 288 Prayer.
Lent by John Adair, Esq., Arthurlea.
387 Squire Everton's Honeymoon.
Lent by J. H. Walker, Esq., Newport, Fife.
572 Stag. Executed in Silver for the Duke of Athole.
582 The Cluny of the '45.
Lent by James Aitchison, Esq.
1891-2 551 Sketches from Scott.
586 Eurydice. (Diploma Work. R.S.A. Collection.) [? Same.]
650 The Heiress of Fair Domain.
762 A Garden Party.
774 Proserpine.
806 A Bullock-Cart.
1894 281 'A beardless youth, who touched a golden lyre
And filled the listening groves with ravishment.'

Stanton, Clark—*continued*

283 Miniature Models in Wax: 1, Mercury and Psyche; 2, The Conflict between Christianity and Paganism.

1916 38 Mrs. Gamgee: Portrait Medallion.
Lent by Miss Gamgee, Edinburgh.

42 Joseph Gamgee: Portrait Medallion.
Lent by Miss Gamgee.

STEELL, David George **Painter**

Born 18—.

Associate 1885.

20 *Merchiston Terrace, Edinburgh.*

1873 73 'In Clover.'

270 A Pet Rabbit.

561 Startled.

1874 23 'Oor ain Fireside.'

32 'Foxie.'
Lent by Walter S. B. M'Laren, Esq., Newington House.

1875 64 Study of a Collie's Head.
Lent by Macdonald Hutchins, Esq.

66 'Topsy.'
Lent by Mrs. Samuel Bright.

265 'Rescued.'

4 *Palmerston Place, Edinburgh.*

1876 449 Returning from the Fair: Early Morning.

704 Left in Charge.

720 A Happy Family.

1877 59 The Village Doctor, or a Friend in Need.

352 A Warm Reception.

596 'Penny,' a Clumber Spaniel.
Lent by F. W. Wilson, Esq., Leith.

1009 Highland Calves Resting.

1878 51 Going for a Walk.
Lent by Mrs. Slight, Chirnside Bridge.

542 'Flora,' a favourite Skye Terrier.
Lent by Miss Mackenzie, Edinburgh.

736 Daisy and her Foal.
Lent by John W. Tawse, Esq., Stobshiel.

884 The Ewe-bucht.

1025 A Favourite Nook.
Lent by R. Ewing Curwen, Esq., St. Andrews.

1879 166 Found.

397 An Old Highland Road.

483 Lady and Jill.
Lent by Mrs. Edward Blyth, Edinburgh.

684 Ben.
Lent by John W. Tawse, Esq.

1880 55 'Mysie.'
Lent by Miss Foote, Auchenreoch.

234 'Tear 'em.'
Lent by St. Clair Cunningham, Esq., Edinburgh.

439 The Pets: Portraits.

1880 74 A Warm Reception.
Lent by Charles Morrison, Esq., Edinburgh.

1881 27 'Pepper,' a favourite Terrier.
Lent by Miss Raeburn, Edinburgh.

392 Berg, a favourite Mastiff.
Lent by John Edmonston, Esq., Edinburgh.

509 Territorial Rights.

566 A Cauld Blast.

1014 Spring in the Highlands.

1882 42 Favourites.
Lent by Captain Cowan, Clathick.

106 'Jen.'
Lent by Miss A. H. Marshall, Edinburgh.

320 A Lurking Foe.

601 On the Hill-side.

805 The Spring of 1881.

1883 181 A Candidate for the Celtic Chair.

708 Our Dogs.

767 Favourite Hunters.

1069 The Twelfth of August: a Relay.

1884 241 'Binnie,' Highland Terrier.

261 'Lady Tib,' a Hunter.

738 A Leisure Hour.

914 Highlanders in Lowland Quarters.

923 Signs of Winter.

1885 333 Linlithgow and Stirlingshire Hounds.

523 Tired Out.

730 Obstruction.

1039 Warm Weather.

1885 26 'Vic,' a Fox Terrier.

108 'Skiach,' a Scotch Terrier.

307 'So near and yet so far.'

409 The Last Shelter: Lost.

555 Great Expectations.

766 The Ewe-Buchts.

1886 97 Drawing Wounded Black Game.

222 'Catch,' the Angler's Guide.
294 Sagacity.
350 'Nettle,' a Fox-Terrier.
420 Seldom out of a Scrape.
565 'O wad some pow'r the giftie gie us
To see oursels as others see us.'
635 Retriever and Game.
1887 42 'Vet.'
Lent by R. S. Bryson, Esq.
103 Prize Galloway Cattle.
Lent by Sir R. Jardine, Bart, M.P., Castlemilk.
248 Gilford (K.C.S.B., 16,058).
Lent by J. D. Lumsden, Esq., Perth.
260 A Bagpipe Accompaniment.
Lent by J. D. Lumsden, Esq.
335 Shetlanders 'in Clover.'
426 'In Disgrace.'
1887 88 The Altar Stone, Ardhullery, Callander.
Lent by Duncan M'Gregor, Esq.
775 A Spring Snowstorm: Black and White.
Lent by the Earl of Haddington.

4 *East Maitland Street, Edinburgh.*
1888 19 Run to Earth.
30 'Nigger,' a Retriever.
42 'October': Sketch.
77 'Nettles.'
226 The Consultation.
360 'Beauty and the Beast.'
482 'Please.'
1889 231 Expectation.
Lent by Miss L. Stewart Murray.
233 A Morning Visit to an Old Favourite.
Lent by H. W. H. Dunsmure, Esq. Callander.
301 Ready for a Start.
Lent by Thomas Barlow, Esq., Stockport.
318 Bess.
Lent by R. A. Esson, Esq., Beltonford.
333 Tykes.
642 'Waiting for the Guns.'
Lent by H. W. H. Dunsmure, Esq.
1890 39 The Gate to the Steadin'.
218 'Drawn a Bye.'
249 'Cockpen,' a Hunter.
Lent by Dr. Norman Ritchie, Jedburgh.
283 Old Mill on the Black Devon.
299 The Uninvited Guest.
Lent by T. Barlow, Esq., Stockport.
355 'Tommie,' a Cob.
Lent by Neil Ballingal, Esq., Markinch.
1891 21 Left Behind.
103 'Land Leaguer,' a Hunter.
Lent by Charles Menzies, Esq., Edinburgh.
153 'Help,' a Highland Terrier.
Lent by George Russell, Esq.
159 Drawing Birds.
610 Red Deer making for the Woods.
1891-2 105 'Come and have a Romp.'
248 Spaniel and Wild Duck.
331 'Tired Out.'
344 Highland Gamekeeper's Cottage.
371 Autumn Leaves.
1893 87 Midsummer Shade.
135 Pointers at Work.
157 Wild Ducklings.
231 An Awkward Charge.
274 The Introduction.
1894 62 Ready for a Ramble.
185 A 'Cat and Dog' Life.
196 'Dos-à-Dos.'
205 'Goosie, Goosie gander
Where do you wander?'
351 The Entrance to the Glen.

Grey Craigs, Saline, Oakley, Fife.
1895 232 Good Friends.
235 On the Black Devon.
264 Woodcock and Grouse.
303 At Home.
306 Tommy, a Pony.
Lent by Miss L. Moncur, Edinburgh.

Studio, 4 East Maitland Street, Edinburgh.
1896 286 A Recollection of the Deer Forest.
304 'The Abbess,' a Hunter.
Lent by Mrs. John G. Moubray, Naemoor.
356 Three Favourite Dogs.
Lent by a Lady.
519 Study of a Bloodhound's Head.
604 Grouse.
1897 165 Put in the Corner.
183 At Play.
213 Study for a Group of Hunters.

Studio, 4 East Maitland Street, Edinburgh; and Greycraigs, Saline, Fife.
1898 334 After Dinner rest a While.
337 A Covey of Grouse.
342 Usurpers.

Steell, David George—*continued*

425 Waiting for a Breeze.
1899 78 A Pheasant Covert in October.
235 Wild Duck with her Brood.
285 'Here they Come.'
287 Red Deer in Glenartney.
434 A Covey of Grouse.

Studio, 19 Shandwick Place, Edinburgh; and Greycraigs, Saline, Fife.

1900 50 An Anxious Mother.
457 Weight-carrying Hunters.
1901 62 Gathering Lambs at the Back of Ben More.
207 Black Game.
335 A Happy Family.
465 Partridges in January.
1902 95 Favourites.
Lent by E. J. Brook, Esq., Hoddom Castle.

The Nest, Craigcrook Road, Blackhall; Studio, 19 Shandwick Place, Edinburgh.

1903 265 Occupying the Enemy's Lines.
479 'Snap,' a Terrier.
Lent by Mrs. Younger, Valleyfield.
505 Resting between the Drives.
1904 120 Young Bull Moose.
Lent by Colin M. Black, Esq., W.S.
122 Red Deer.
Lent by Rev. W. Stevenson.
1905 87 Icelanders in Scotland.
278 Pyet-ha', on the Black Devon.
365 'Montaine,' a Pyrenean Watch-dog.
Lent by A. Smith Sligo, Esq., Fife.
1906 42 Gathering Ewes, Roman Camp, Callander.
280 Bringing in the Calves, Ben More Farm.
450 A Favourite Cob.
1907 132 Highland Oxen.
323 Highland Cattle at Loch Striven Side.
542 Ben More Bridge, Glendochart.
1908 134 Craiglockhart and the Pentlands, from Ravelston.
176 Study of an Otter Hound.
379 Argyleshire Highlanders.
1909 258 Wild Duck and Ducklings.
281 A Christmas Visitor.
439 Highland Cattle in Glen Dochart.
1910 85 A Croft Dispute in the Highlands.
119 The Source of the Fillan, Coninish.
437 Dumfriesshire Otter-Hounds at Work, Hallguards Pool, on Annan.
Lent by E. J. Brook, Esq.
1911 3 Deer Pass, Strathfillan.
179 Longspan, Winner of Waterloo Cup, 1907.
Lent by Sir R. W. Buchanan Jardine, Bart.
203 Ben Lui, from Coninish, Tyndrum.
1912 217 Highland Cow and Calf.
237 Highly Commended.
295 On the Alert.
1913 164 Dumfriesshire Otterhounds in Full Cry: Study.
179 Highland Cattle at Milton Bay, Loch Vennachar.
229 Highland Twins.
1914 245 Highland Terriers: Breakfast Time.
247 Pheasants changing Covert.
350 A Mid-day Meal in the Highlands.
1915 255 Otter Hunting on the Annan at Hoddom.
314 Clifton Smiddy, Tyndrum.
326 Bobs and Darach.
1916 221 On the Trossachs Road: Springtime.
261 Sultry Weather.
293 The Imprisoned Chieftain.

STEELL, Gourlay — **Painter**

Born 1819. Died 1894.

Associate 1846. Academician 1859.

Animal Painter to Her Majesty for Scotland, *c.* 1873-1894.

1832 313 Model of Greyhound.

Pitt Street, Edinburgh.

1835 252 Portrait of a Cape of Good Hope Bloodhound.
1836 73 Death of the Pet Lamb.
148 Fair Play.
194 Portrait of Dog.
221 Portrait of Gentleman.
238 Portrait of Boy.

11 *Darnaway Street, Edinburgh.*

1838 110 Master James Mackenzie.
140 Effie Deans in Prison.
159 Portrait of Young Lady.

20 *Calton Hill, Edinburgh.*
1839 8 A Dog's Head.
156 Portraits of Gamekeeper, Ponies, and Dogs.
Lent by the Master of Gray.
176 Shooting Pony, the property of Wm. M'Gowan, Esq., M.D., Badradrie.
208 Robert Burns on turning a Mouse up.
280 Dash, the property of Lord Gray.
282 Flora, the property of the Hon. Mrs. Gray.
296 A Favourite Terrier.
1840 102 Old Age.
162 A Scene at Abbotsford in the last days of Sir Walter Scott.
254 Obedience.
303 Idleness.
32 *Dundas Street, Edinburgh.*
1841 328 The Stirrup Cup.
414 Bonthron's Visit to the Duke of Rothesay in the Dungeon of Falkland Castle.
1842 169 The Master of Ravenswood parting with Caleb Balderston at Wolf's Crag.
1843 131 Milking-time: Evening.
452 A Scene from 'The Monastery.'
1844 7 The Dowie Dens o' Yarrow.
1845 214 The Lady of Avenel.
412 Leicester, Cheviot, and Black-faced Wethers.
Lent by Henry Stephens, Esq.
1846 40 The only Comfort.
96 Head of a Tup of the Original Breed of Scotland.
Lent by Henry Stephens, Esq.
269 Portrait of 'Splendour,' a Coach Stallion.
Lent by the Highland and Agricultural Society of Scotland.
311 'I bide my time.'
Lent by David Bryce, Esq.
352 Portrait of 'Fitz-George,' an Ayrshire Bull.
Lent by the Highland and Agricultural Society of Scotland.
33 *East Claremont Street, Edinburgh.*
1847 23 A Portrait.
41 A Sketch from Nature.
86 The Favourite.
Lent by Miss Cunninghame, Corehouse.
127 Relaxation.
Lent by Miss Cunninghame.
239 Study for a Picture: Returning from Grouse-Shooting.
326 Portrait of Dog and Ponies, the property of Edward D. Jackson, Esq.
1848 101 Sketch: a Mountain Stream, Glenochrie.
245 The Rival Favourites.
1849 208 Peggy and the Gentle Shepherd.
340 Return from a Day's Grouse Shooting, Glenochrie.
Lent by David Ainslie, Esq., Casterton.
1850 96 'What's your Wull?'
363 'Vesta': Portrait of Fox Hound.
Lent by the Duke of Buccleuch.
415 Sketch of an Old Pensioner.
Lent by John Williamson, Esq.
1851 7 The Riccarton Pets (Unfinished).
143 'Charlie,' a Charger, and Dogs (Unfinished).
Lent by Colonel Ferguson, M.P., Raith.
601 The Children of Sir William Gibson-Craig, Bart., M.P.
1852 167 'Hebe,' a High-bred Pointer.
Lent by C. M. Barstow, Esq.
221 Master T. Alexander Gibson Thomson and his Dog.
400 Portrait of Horses and Groom.
Lent by Major-General Macintosh.
580 Pepper: Portrait in Crayons of a Favourite Terrier, the property of Sir J. M'Neill, G.C.B.
646 Portrait in Crayons of a Collie.
Lent by the Earl of Rosebery.
647 Portrait in Crayons, 'Skye.'
Lent by the Hon. B. F. Primrose.
1853 1 Runa, Oscar's Dam.
Lent by Sir John M'Neill, G.C.B.
200 Nero.
Lent by D. Campbell, Esq.
372 Eager for the Field.
Lent by a Gentleman.
457 'Muff': Portrait of Terrier in Crayons.
Lent by the Earl of Haddington.
496 'Spunky': Portrait in Crayons of Terrier.
Lent by Henry Forsyth, Esq., Forfar.

Steell, Gourlay—*continued*

526 'Robb': Portrait of Terrier in Crayons.
Lent by the Earl of Haddington.

4 *Randolph Place, Edinburgh.*

1854 106 Poor Mailie.
166 A Snow-drift.
259 'Turk,' a Russian on the Watch, the property of Walter Reid, Esq., Drem.
263 The Children of John C. Brodie, Esq.

1855 396 The Favourites, the property of C. S. Plummer, Esq.
402 The Successful Competitors, the property of James Douglas, Esq.
424 The Right Sort: Shorthorns and Blue Game Fowls, the property of James Douglas, Esq.
539 Portrait in Crayons: Master Graham Murray and his Pets.
612 Idle Dogs worry Sheep.
745 Portraits in Crayons: The Children of Arch. Davidson, Esq., Sheriff of Aberdeenshire.

1856 101 'Fandango,' the Winner of Ascot Cup.
Lent by the Earl of Zetland.
158 The Faithful Collie.
304 'Voltigeur,' the Winner of the Derby.
Lent by the Earl of Zetland.
336 'Speech,' the property of Lord Walter Scott.
511 'Brenda': Portrait in Crayons, the property of Lady Alice Douglas.
657 The Rival Favourites: Portrait in Crayons.
Lent by the Duchess of Buccleuch.

1857 138 The Pensioners.
Lent by Charles Lawson, Esq., Borthwick Hall.
260 'Charley,' the property of the Hon. Lord Murray.
282 Llewelyn and his brave Hound Gelert.
306 Game.
377 The First Trial.
407 The Rivals.
Lent by John Smellie, Esq., Bellfield House.

1858 333 A Highland Raid; or, How the Macgregors lived and died a hundred years ago.

1859 16 Prize West Highlanders, the property of Richard Campbell, Esq.
193 Sketch of a Crag in Colonsay.
Lent by Lady Macneill.
350 Old Mortality.
403 Minna, the property of the Marquis of Dalhousie.
503 The Prize Colonsay Heifer and her Calf, the property of the Lord Justice-General.
631 'Jeanie,' the property of Miss A. H. Tod.
681 'Wasp,' the property of Miss Gibson Craig.
702 'Mischka,' the property of a Lady.

1860 70 'Roger,' an Old Dog.
Lent by the late John Houldsworth, Esq.
308 The Master Falconer. (*Vide* 1861, No. 294, and **1880,** No. 314.)
429 Master Ainslie, Son of the late John Ainslie, Esq., and his Pony 'Fairy.'
513 A Retriever.
Lent by the Right Hon. R. C. Nisbet Hamilton.
604 Ancient Clumber Spaniel and Hooded Falcon.
636 Child and Dogs: Portraits.

1861 111 West Highlanders Disturbed.
187 Prize Clydesdale Mare. Painted for the Highland and Agricultural Society.
220 'Vic,' the property of John F. Dudgeon, Esq.
235 The Amateur's Companion.
Lent by John Buchanan, Esq., Carbeth.
294 The Highland Gamekeeper: Companion Picture to the Master Falconer. (*Vide* 1860, No. 308, and **1880,** Nos. 508 and 314.)
Lent by David Baxter, Esq., Kilmaron.
677 Sketch of a Collie's Head.
741 'Mite,' the property of Mrs. Hay Mackenzie.
760 Ancient Highland Terriers and Dead Otter.

4 *Randolph Place, Edinburgh; Studio, 90 George Street, Edinburgh.*

1862 66 Colonsay Bull, the property of the Lord Justice-General.

72 The Prize West Highland Bull, Perth Show, 1861. Painted for the Highland and Agricultural Society.
406 The Prize Ayrshire Cow, the property of the Duke of Athole.
586 Equestrian Portrait of Miss Nisbet Hamilton.
593 Gertrude, Blossom, and Bob.
Lent by Sir William Gibson-Craig, Bart.
709 Let Sleeping Dogs Lie.
734 A Byre: Sketch.
780 Maternal Affection.
1863 49 The Prize West Highland Cow and Calf, Perth Show, 1861. Painted for the Highland and Agricultural Society.
105 John Hay, Esq., of Letham Grange, with his Harriers and Fitchet, the Huntsman. (Arbroath Public Library. Presented by Robert Milne, 1895.)
382 Jerry: Portrait of an Old and Faithful Attendant.
Lent by the Earl of Wemyss.
530 The Earl of Wemyss and March on his Hunter, accompanied by his Fox-Hounds. Presented to the Earl of Wemyss.
755 Original Study of a portion of 'A Highland Raid.'
1863 106 A Highland Raid; or How the Macgregors lived and died a hundred years ago.
Lent by Archibald Crichton, Esq.
228 The Snaw-Drift.
Lent by Charles Tennant, Esq.
1864 144 What you see in the Highlands. Painted in Tempera.
158 'Gip,' the property of F. Grimshaw, Esq.
226 Three Portraits.
232 One of Nature's Nobility, the property of Sir John Marjoribanks, Bart.
481 The Clydesdale Champion, 'Sir Walter Scott,' the property of the Duke of Hamilton.
494 Ayrshire Bull, 'Sir Colin Campbell,' the property of the Duke of Hamilton.
496 Deer-Stalker.

2 *Merchiston Terrace, Edinburgh; Studio, 90 George Street, Edinburgh.*
1865 139 'Would ye?' Painted in Tempera.
162 The Highland Game-Watcher. Painted in Tempera.
Lent by John A. Campbell, Esq., Inveraawe.
494 Sketch: a Native of the Highlands, the property of Sir John Marjoribanks, Bart.
561 The Cavalier's Attendant.
Lent by Moritz Unger, Esq.
702 'Robin,' the property of Miss Malcolm.
817 'But ilk ane sits drearie lamenting her dearie,
The Flowers of the Forest are a' wede away.'
1866 61 A Good Day's Shooting: Study for a large Tempera Picture.
190 Study of 'The Game Watcher.'
219 The Return to their Native Heath of the Winners at Battersea.
Lent by John Malcolm, of Poltalloch.
408 'The Twa Queys.'
Lent by David Douglas, Esq.
1867 14 The Old English Bloodhound. Painted in Tempera.
Lent by Archibald Campbell, Esq., Blythswood.
69 Gillie and Capercailzie. Painted in Tempera.
Lent by Archibald Campbell, Esq.
91 The Last of the Season.
168 A Canny Scot. Painted in Tempera.
Lent by Lord Erskine.
191 Group of Game. Painted in Tempera. Painted for Henry Maxwell Inglis, Esq.
192 Study of a Head. Painted in Tempera.
Lent by the Lord Justice-Clerk. (John Inglis was succeeded by John Patton on February 27, 1867.)
477 Equestrian Portrait of the late John Hall Maxwell, Esq., C.B., with Animals. Painted for the Highland and Agricultural Society of Scotland.
553 The Two Terriers.
Lent by James Crellin, Esq., Liverpool.

Steell, Gourlay—*continued*

562 'Sambo,' a celebrated Pug.
Lent by Mrs. Carrick Buchanan, Drumpellier.

1868 55 'Greyfriars Bobby.'
Lent by Patrick Dudgeon, Esq., Cargen.

85 Original Study in Tempera of 'The Highland Gamekeeper.'
Lent by Lockhart Thomson, Esq.

117 Sketch in Tempera of a Collie, the property of W. Hall Maxwell, Esq.

502 Sally and her Puppy.
Lent by Mrs. Carrick Buchanan.

720* Portrait of Gentleman.

1869 199 Equestrian Portrait of Gentleman on his Hunter.

208 Left in Charge.

364 A Shooting Party.

391 'Carlo,' a Retriever, with Wild Ducks.
Lent by R. Ewing Curwen, Esq., Westerlee.

534 An Ancient Highland Fox-Terrier.
Lent by Lord Walter Scott.

565 Old Favourites.
Lent by Robert Hutchison, Esq., Carlowrie.

706 'Alma': Portrait of a Fox-Terrier.
Lent by Robert Hutchison, Esq.

14 *Merchiston Terrace, Edinburgh; Studio, 132 George Street, Edinburgh.*

1870 44 Dandy.
Lent by Lady Dunfermline.

58 An Experiment in Tempera.

121 The Border Collie.
Lent by Alexander Inglis, Esq.

142 The Alarm. Painted in Tempera.

225 The First of the Season. Painted in Tempera.
Lent by William Small, Esq., Dundee.

340 Nora.
Lent by J. Gregory M'Kirdy, Esq., Birkwood.

520 Refractory Highlanders.
Lent by Edward Ayton, Esq.

1871 6 'Harbinger,' the Crack one of the Pack. The property of the Earl of Wemyss and March.

197 Deer Stalking, The 'Coup-de-Grace' impending; 'Have a care of the Dog': Portraits.
Lent by Andrew Buchanan, Esq., Auchentorlie.

374 The Elder's 'Collie.'
Lent by Colonel Campbell, Blythswood.

446 'Button and Valentine.'
Lent by T. E. Trotter, Esq., Champfleurie.

540 'Ruithe o'n Chuileag': Running from the Fly.
Lent by Robert Lodge, Esq., Southport.

820 Highlanders: Natives of the West. Painted in Tempera.
Lent by Mrs. Archibald Campbell.

1078 'Conie': a Sketch in Tempera.
Lent by Mrs. Patrick Dudgeon.

1872 16 Equestrian Portrait of Colonel Carrick Buchanan, accompanied by his Huntsman and Fox-hounds.
Lent by Colonel Buchanan, Drumpellier.

185 'In wi' the Laird.'
Lent by Alexander Inglis, Esq.

743 The Highlander's Fireside. Painted in Tempera.
Lent by Fletcher N. Menzies, Esq.

858 Miss Cissy Dudgeon on her Pony 'Charlie.' Painted in Tempera. Painted for Patrick Dudgeon, Esq.

898 'The Mitherless Lambie.' Painted in Tempera.

20 *Merchiston Terrace, Edinburgh; Studio, 132 George Street, Edinburgh.*

1873 86 An Afternoon Visit to the Cowden Pets: Portraits.
Lent by John Christie, Esq., Cowden.

218 'Leading to the Rescue': Study for a Picture.

312 'An Old Rabbit Hunter.'
Lent by Miss Bruce, Slogarie.

315 Weary with Waiting.

637 'Sighting an Intruder.'

1874 97 In the Chair.
Lent by J. W. Tawse, Esq., W.S.

120 'Oscar.'
Lent by Mrs. Mackie, Bargaly.

157 Milking-Time.

330 Wild Ducks.

382 Colonel Carrick R. C. Buchanan, of Drumpellier, accompanied by two Mastiff Dogs. Presented by Members of the Drumpellier Cricket Club.

980 The Open Window.

1875 94 Deer Stalking in Jura: Portrait of R. D. Campbell, Esq., accompanied by his Stalker.
218 In the Drift.
Lent by S. Mitchell Innes, Esq.
250 'Billy.'
Lent by Mrs. Simpson Mitchell Innes.
308 Rough Art-Critics.
466 A Warm Day in the Highlands.
485 Study of a Pet Lamb.
641 The Trysting Rock, Lewis.
Lent by Andrew Williamson, Esq.

4 *Palmerston Place, Edinburgh; Studio, 132 George Street, Edinburgh.*

1876 37 'Skye,' the property of Andrew Williamson, Esq.
88 Noble, Waldmann, and Corran, Her Majesty's Favourite Dogs.
Lent by Her Majesty the Queen.
260 'The Claimant,' a Pug, the property of Mrs. Simpson Mitchell-Innes.
1010 'Speed': Study for a large Picture.
Lent by Mrs. Campbell.
1877 134 Equestrian Portrait of the Earl of Eglinton and Winton. To be presented by the Members of his Hunt.
245 A Temporary Shade.
Lent by John H. Sherwood, Esq., New York.
386 Spring in the Highlands.
Lent by John H. Sherwood, Esq.
1878 125 Equestrian Portrait of Andrew Gillon, Esq., late Master of the Linlithgow and Stirlingshire Foxhounds.
279 'Air lorg an Freidh': On the Trail of the Deer.
Lent by James Marshall, Esq., Glasgow.
410 A Challenge.
Lent by Colonel Carrick Buchanan.
501 'Netty,' Prize Mare. Presented by the late Sir William Stirling Maxwell, Bart., M.P., to the Highland and Agricultural Society of Scotland.
1879 173 'Leo.'
Lent by Miss Nisbet Hamilton.
281 The celebrated 'Little Benjamin' and his Companions.
Lent by Miss Augusta Norton.
720 Callander: Cattle going to the Tryst. Study for a large Picture.
862 Garthonzie Bridge, near Callander.
1880 13 'Bran,' a favourite Deerhound.
Lent by Dr. Alexander, Edinburgh.
216 'Ever faithful, ever sure.'
347 'Brechin,' H.R.H. the late Prince Consort's Pony, and Donkey, 'Jeanie.'
Lent by Her Majesty the Queen.
905 'Instinct and Affection.'
1880 38 A Cottage Bedside at Osborne.
Lent by James Fairless, Esq., London.
250 Llewelyn and his brave Hound Gelert. A replica has just been completed for Her Majesty.
Lent by Alexander Gowans, Esq., Edinburgh.
314 The Master Falconer. Painted in 1860. (*Vide* 1860, No. 308, 1861, No. 294, and **1880,** No. 508.)
Lent by Lady Baxter, of Kilmaron.
484 Natural Affection. Painted 1862.
Lent by Andrew Mitchell, Esq., Alloa.
508 The Highland Gamekeeper. Painted in 1860. (*Vide* 1861, No. 294, 1860, No. 308, and **1880,** No. 314.)
Lent by Lady Baxter, of Kilmaron.
1881 228 Japanese Deer at Tulliallan.
Lent by Lady William Osborne Elphinstone.
352 Recreation: Portraits of a Steeplechase Horse and Polo Pony.
Lent by the Earl of Breadalbane.
435 'Nursing his wrath to keep it warm.'
Lent by William M'Gregor, Esq., Edge Hill.
759 The Marshal Niel.
989 Maltese Lion Dog.
Lent by the Earl of Breadalbane.
1882 263 Return from a Morning Ride.
Lent by Henry Gourlay, Esq., Dundee.
296 Keeping Highland Sheep out of a Drift.
335 'The Trysting Place,' Garhonzie Bridge, Callander.
853 A Young Highlander.
986 'Chico and Snap.'
Lent by J. W. Young, Esq., W.S., Edinburgh.
1883 110 Anxious Highland Mothers.
413 Scenting a Rival.

Steell, Gourlay—*continued*

893 The Big Deer of the Season: Design for a Panel.
1884 180 A Silent Rebuke from a Guardian of the Flock.
242 Rescuing Sheep out of the Drift.
310 Study of a Highland Bull.
1885 145 A Highland Parting.
383 'Caught.'
481 Two of the Queen's Favourite Dogs. Painted for Her Majesty.
1885 167 Group of Game.
213 Refractory Highland Calves.
240 Sunshine and Shade.
261 A Highland Fireside.
844 Miss Sissy Dudgeon on her Pony.
879 The 'Coup de Grâce.'
933 Struggle between an Eagle and a Stag.
1886 220 Jersey Cattle.
390 An 'Evil Eye.'
400 Highland Cattle avoiding the Fly.
436 Portrait Group.
1887 278 Highland Cattle Changing Pasture.
Lent by William M'Ewan, Esq., M.P.
348 The Cleg Season.
Lent by G. W. Watson, Esq.
354 Old Mill at Dullatur.
773 A Parched Highland Burn.
1887 75 A Border Shepherd's Collie.
Lent by Alexander W. Inglis, Esq.
150 Study of a Celt's Head.
Lent by the Lord Justice-General, John Inglis.
304 'Ever faithful, ever sure.' The original Finished Study for the large Picture.
311 The Maréchal Niel.
348 Bo-Peep.
389 'The Pick of the Flock.'
733 At Bay: Black and White. For Wall Decoration.
762 'The Alarm': Black and White. For Wall Decoration.
1888 177 Highlanders making for the Hill-tops.
Lent by James Heron, Esq.
208 'The Twa Dogs.'
Lent by Thomas Barlow, Esq., Stockport.
1889 40 Bringing Home the Deer.
285 'Cauld' and 'Cosy.'
848 Highland Cattle in a Storm.
1890 167 Greycraig Steading: Sketch.
242 Disturbed.
Lent by the Hon. Lord Kinnear, Edinburgh.
281 'Sam.'
326 Late and Early Offerings.
1891 278 F. N. Menzies, Esq., Secretary to the Highland and Agricultural Society of Scotland, with his Pony 'Fossie,' and 'Cuileag' and 'Fioran,' Terriers.
1891-2 158 Old Pets at Haddo House, on Forbidden Ground.
Lent by the Countess of Aberdeen.
755 Ruminating: Sunlight and Shadow.
1893 167 The Trespasser Punished.
22 *Minto Street, Edinburgh.*
1894 240 'Lochaber no more.'

STEELL, Sir John **Sculptor**

Born 1804. Died 1891.

Academician 1829 (Hope and Cockburn Award).
Sculptor in Ordinary to Her Majesty for Scotland 1838-91.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

6 *South Hanover Street, Edinburgh.*
1828 283 Bust of Lady.
286 Bust of John Robison, Esq.
288 Bust of Young Child.
23 *Dundas Street, Edinburgh.*
1829 264 Bust of Robert Liston, Esq., Surgeon.
266 Bust of Mr. Vandenhoff in a Character.
268 Bust of Lady.
276 Model of a Monumental Tablet, to be executed in Marble.
40 *Northumberland Street, Edinburgh.*
1830 185 Bust.

SCOTTISH ACADEMY.

6 *Hanover Street, Edinburgh.*
1827 279 Colossal Statue in Wood. For the North British Fire and Life Insurance Corporation.
1828 315 Bust of John Baird, Esq.

23 *Dundas Street, Edinburgh.*
1829 292 Bust of an Architect.
303 Bust of an Artist.
40 *Northumberland Street, Edinburgh.*
1830 329 Bust of Gentleman.
1831 365 Bust of David Scott, Esq., S.A. (Diploma Work. R.S.A. Collection.)
376 Bust of the Rev Dr. Muir.
377 Bust of the Rev. Dr. Gordon.
1832 322 Bust of Miss M. Smith.
Pitt Street, Edinburgh.
1836 356 Marble Statue of Boy Fishing. Executed in Rome.
357 Marble Bust of Mrs. Francis Grant.
358 Marble Bust of the late Robert Brown, Esq., Newhall.
359 Marble Bust of the late Rev. Dr. Inglis, to be placed in the Presbytery Hall.
360 Marble Bust of the late Hon. William Leigh Canning Sinclair.
361 Cribb, modelled for the Duke of Buccleuch.
11 *Darnaway Street, Edinburgh.*
1838 400* Marble Bust of Lady Stuart of Allanbank. (N.G. of Scotland. Bequeathed by Lady Stuart, 1867.)
401 Marble Bust of the Hon. Lord Meadowbank.
402 Marble Bust of the late Robert Chalmers, Esq. To be placed in the Hospital endowed by him.
403 Marble Bust of the late Wardlaw Ramsay, Esq. To be placed in the Hall of the Scottish Missionary Society, Queen Street, Edinburgh.
404 Marble Bust of the late William Spiers, Esq., Elderslie.
405 Marble Bust of the Rev. Dr. Muir. Lent by the Session of St. Stephen's.
406 Marble Bust of Earl Grey. Lent by Thomas Thomson, Esq.
413 Sketch Bust of the Hon. Charles Barrington. The Marble in the possession of Earl Grey.

ROYAL SCOTTISH ACADEMY.

1841 544 Bust in Marble of Master A. Reginald Forbes.
545 Bust in Marble of Neil Ballingall, Esq.

3 *Randolph Place, Edinburgh.*
1844 558 Bust in Marble of the Rev. John Brown, D.D.
1849 336 Bust in Marble of Miss Ferooza M'Neill.
1852 711 Marble Bust of the late Lady Hay.
712 Marble Bust of Thomas Chalmers, D.D., LL.D., executed in 1845.
1 *Randolph Place, Edinburgh.*
1855 749 Bust in Marble of Alexander Cowan, Esq.
757 Medallion in Marble of a Lady.
767 Bust in Marble of the late Lord Mackenzie.
777 Bust in Marble of a Lady.
779 Bust in Marble of the Marquis of Dalhousie. (Scottish N.P.G. In Plaster. Bought 1886.)
783 Bust in Marble of the Lady Rutherfurd.
1857 686 Bust in Marble of Mrs. Prevost.
687 Bust in Marble of the late Lord Cockburn. To be placed in the Parliament House. (Scottish N.P.G. In Plaster. Bought 1886.)
688 Bust in Marble of Robert Scott Lauder, Esq., R.S.A.
1859 708 Colossal Bust in Marble of Her Majesty the Queen, modelled from sittings at Windsor Castle in 1838. (Scottish N.P.G. In Plaster. Bought 1886.)
(The Colossal Statue of Queen Victoria which surmounts the Royal Scottish Academy is by Sir John Steell.)
1860 867 Bust in Marble of the Right Hon. Jas. Wilson. Commissioned by the Royal Scottish Academy. (N.G. of Scotland. Presented by the R.S.A., 1910.)
9 *Randolph Place, Edinburgh.*
1862 839 Bust in Marble of the Right Hon. Duncan M'Neill, Lord Justice-General (Lord Colonsay). (Scottish N.P.G. In Plaster. Bought 1886.)
854 Bust in Marble of Lady Susan G. Ramsay.

Steell, Sir John—*continued*

1863 802 Marble Bust of John Spottiswoode, Esq., of Spottiswoode.

820 Marble Bust of the late Lord Fullerton. (Scottish N.P.G. In Plaster. Bought 1886.)

823 Little Jeanie: Bust in Marble.

1863 407 Bust in Marble of the late Lord Cockburn.
Lent by a few intimate Friends of his Lordship.

418 Bust in Marble of the late Dr. Chalmers.
Lent by Dr. Chalmers' Family.

1864 724 Bust in Marble of the Duke of Wellington. Modelled at Walmer Castle in 1845. (N.G. of Scotland. Deposited by Royal Association for Promotion of Fine Arts in Scotland, 1864; presented 1897.)
(The Colossal Equestrian Statue of Wellington in front of the General Register House, Edinburgh, is by Sir John Steell.)

1865 908 Statuette in Marble of Sir Walter Scott, Bart. (Seated figure of Scott in Scott Monument is by Sir John Steell, and said to be first Marble Statue commissioned in Scotland from a native artist.)

1867 895 Bust in Marble of William Thomas Thomson, Esq. (Scottish N.P.G. In Plaster. Bought 1888.)

907* Mrs. Ballantine: Marble Bust. Part of Ballantine Testimonial.

910 Bust in Marble of Elizabeth Graham Steell.

937 Bust in Marble of Prince Alfred, Duke of Edinburgh. (Scottish N.P.G. In Plaster. Bought 1886.)
Lent by Edinburgh University.

1877 672 Bust in Marble of Thomas de Quincey. (*Vide* 1916, No. 1.) (Scottish N.P.G. Bequeathed by J. R. Findlay, 1898. National Portrait Gallery. In Plaster. Presented by W. Bell Scott, 1889.)
Lent by John Ritchie Findlay, Esq.

1879 747 Gracie: Bust in Marble.
Lent by John Ritchie Findlay, Esq.

750 Marble Bust of the late Dr. Warburton Begbie. Presented to the Royal College of Physicians, Edinburgh, by Sir William H. Gibson Carmichael, Bart.

752 Marble Bust of the late Lady Anna Stirling Maxwell. Commissioned by the late Sir William Stirling Maxwell, Bart.

1880 781 Bust in Marble of the late Mrs. Wm. Allan.
Lent by Colonel Allan.

24 *Greenhill Gardens, Edinburgh.*

1889 774 Bust in Marble of the late Mrs. James Stewart.

1916 1 Thomas de Quincey: Bust in Marble. (*Vide* 1877, No. 672.)
Lent by the Scottish N.P.G.

64 Dr. Chalmers: Bust in Plaster.
Lent by Mrs. Hanna, Edinburgh.

STEVENS, John — Painter

Born 1793. Died 1868.

Foundation Associate 1826.

Academician 1829 (Hope and Cockburn Award).

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

49 *Great King Street, Edinburgh.*

1824 91 The Butterfly.

96 A Study from Nature.

115 Hugh Donaldson, Esq.

124 Miss Williams.

141 Alexander Hunter, Esq.

188 The Lizard.

SCOTTISH ACADEMY.

Rome.

1827 49 Learning to Read.

189 Neapolitan Girl.

224 Tam o' Shanter.

227 Boy with Fruit.

234 Portrait of Young Gentleman.

1828 182 Old Woman and Favourite.

London.

1831 13 Italian Peasant.

44 Portrait of Gentleman.

114 Portrait.
1831 12 Standard Bearer. (Exhibited as Diploma Work, owned by Scottish Academy. Withdrawn from exhibition *c.* 1897. Now in R.S.A. Store Room.)
Ayr.
1832 233 Part of the Interior of the Convent of St. Benedetto, near Rome: Peasants at their Evening Devotion to the Madonna.
67 *Berners Street, London, and* 11 *Hanover Street, Edinburgh.*
1835 119 Dr. Memes, author of 'Life of Canova.'
137 Italian Peasant Girl.
251 Portrait of Lady.
67 *Berners Street, London, and Mrs. M'Laren's,* 26 *Elder Street, Edinburgh.*
1836 2 A Sybil.
17 The Earl of Eglinton.
103 Cupid and Psyche, *alias* Postilion and Lobster Girl.
172 Maltese Peasants.
225 Portrait of Lady.

ROYAL SCOTTISH ACADEMY.

Rome.
1842 28 The Coquette: Costume of Sorra.
70 Italian Shepherd Boy.
73 Italian Boor Smoking.
107 Pilgrim Boy.
188 The Ballad: Italian Costume.
232 Crossing the Ravine: Italian Costume.
358 Marino Faliero, from Byron's Tragedy of that name.
364 Ruth Gleaning.
1843 188 Two Doctors of the Church contemplating the Scriptures.
1844 64 The late John Bryce, Esq., R.N.
87 Hagar and Ishmael.
1846 115 Italian Beggar Boy.
46 *Castle Street, Edinburgh.*
1849 75 Portrait of Gentleman.
94 George Knight, Esq.
99 John Taylor, Esq.
187 Portrait of Lady.
203 Master Tait and Master John Tait, Millrigg.
353 Portrait of Young Gentleman.
366 Portrait of Young Lady.
6 *Newman Street, Oxford Street, London, and* 15 *Princes Street, Edinburgh.*
1850 20 Lord James Crichton Stuart, M.P.
1852 302 The Pet.
2 *Montpelier, Edinburgh.*
1853 4 Mrs. Paton and Child.
87 Portrait of Lady.
111 Dr. Memes, LL.D., author of 'Life of Cowper.'
354 Portrait of Lady.
1854 22 Miss Anderson.
368 The late Mrs. Hugh Cowan.
Rome, and 15 *Princes Street, Edinburgh.*
1855 256 Portrait of Gentleman.
482 Portrait of Gentleman.
88 *Newman Street, London, and* 2 *Montpelier, Edinburgh.*
1857 315 Andrew Hamilton, Esq.
74 *Newman Street, London, and* 2 *Montpelier, Edinburgh.*
1859 292 Rev. Dr. Guthrie.
1862 69 Rachel.
393 From the Cradle to the Cross.
574 The Penitent Thief, 'Lord, remember me.'
16 *Albany Street, Edinburgh.*
1867 341 Italian Peasant Girl.
353 A Prisoner for the Truth.
534 Paul's Epistle to Titus.

STEVENSON, David Watson
Sculptor

Born 1842. Died 1904.

Associate 1877. Academician 1886.

7 *Comely Green Place, Edinburgh.*
1859 720 Bust of Child.
11 *Brand Place, Edinburgh.*
1860 853 Bust of Lady.
Carrara Villa, 39 *Dick Place, Grange.*
1861 802 Medallion Portrait of Mr. Alexander Rhind.
1862 859 The Daisy.
1863 812 Desdemona.
1864 715 'Mysie': Portrait Bust.
1865 871 Portrait Bust.
873 Bust of David Ross, Esq.

Stevenson, David Watson—*continued*

881 Medallion Portrait.
884 Miniature Bust of the Rev. Hiram Watson.

Thomas Street, Torphichen Street, Edinburgh.

1866 891 'Little Nell.'
913 Bust of Gentleman.
918 Miniature Bust of P. Stuart, Esq.
1867 894 Master John Hepburn Millar.
904 Bust in Marble of a Scotch Peasant Girl.
915 Bas-Relief: Kilmeny.
934 Bust in Marble of Mrs. Millar.
1868 1025 Bust of Mrs. Scott Siddons.
1041 Model Statue: The Youth's Regret.
1869 937 Bust of Mrs Crichton.
943 Spring: Marble.
948 Statuette: Mrs. D. O. Hill. Model for Marble.
979 Bust of Mrs. J. P. Hutton.

2 *Castle Terrace, Edinburgh.*

1870 906 Statuette in Marble of Griselda.
922 Bust of Mrs. J. H. A. Macdonald.
1871 768 George Macdonald, Esq., LL.D.
769 Bust in Marble of the late Mrs. J. H. A. Macdonald.
772 A Scottish Mother.
780 Mrs. T. M. Brydon, St. John's Wood, London.
785 The Foundling.
801 Julia, Daughter of G. Oncken, Esq.: Posthumous Bust.
1872 643 'Dottie': Portrait Bust in Marble.
658 Clark Stanton, Esq., A.R.S.A.
660 Mrs. Smart, Wife of John Smart, A.R.S.A.
661 Nymph at the Stream: Marble.
663 Mrs. Haig, Cameron House, Fife: Marble.
1873 638 Nymph at the Stream: Statue in Marble.
Lent by Alexander Tod, Esq., St. Mary's Mount.
642 George Reid, Esq., A.R.S.A.
690 The late James Veitch, Esq., Jun., Eliock.
1874 595 The Flight of the Spirit. Part of Mural Monument to be erected in Marble by Mrs. Haig.
718 The Hearth at Bassendean: Portrait Group in Marble of Dogs of Major Fergusson-Home, of Bassendean, Berwickshire.
1875 657 The Blue Bell: Bust in Marble.
668 Statuette of the late Mrs. J. H. A. Macdonald: Marble.
690 Portrait Bust of Mrs. P. Napier.
694 Bas-Relief: The Pilgrims of the Sun.
695 Bas-Relief: Endymion.
1876 736 The Fair Maid of Perth: Statuette, Marble.
743 Bust in Terra Cotta of James Drummond, Esq., R.S.A. (R.S.A. Collection. Presented by Miss Christina Drummond, 1889.)
749 Statuette of the late James Platt, Esq., M.P. Sketch for the Colossal Statue to be erected in Oldham. Surrounded by Statues to represent Science, Art, Engineering and Manufacture.
1877 674 An Italian Girl: Marble Bust.
675 The Fair Maid of Perth: Statuette in Terra-cotta.
679 Portrait Bust of Kenneth MacLeay, Esq., R.S.A.
690 Charlotte: Portrait Bust in Marble.
1878 740 Robert, Son of John Wilson, Esq., Bantaskine: Posthumous Bust, Marble.
752 Statuette in Marble: The Nymph at the Stream.
771 Lady Godiva: Statue in Marble.
Lent by J. T. Wilson, Esq., Restalrig.
1879 756 Miniature Model of the Platt Memorial. Oldham. Executed for Captain Platt, York.
762 Mrs. William Forrester, Campsie: Marble.
766 Bust of John Wilson, Esq., Bantaskine: Marble.
769 Bust of a Lady.
784 Statuette of Lord Byron: Terra-cotta.
1880 777 The Glee Maiden: Statuette, Marble.
795 Sheriff Nicolson: Bust in Plaster.
797 Edith, Daughter of James Law, Esq.: Marble.
803 Nellie, Daughter of James Law, Esq.: Marble.
805 Study of a Figure of Andromeda.

1880 363 Nymph at the Stream.
Lent by the Artist.

1881 726 The late David Laing, LL.D. (*Vide* **1885,** No. 380.)

730 Echo: Statue in Marble.
Lent by J. T. Wilson, Esq.

1882 733 Love in Ambush: Sketch Design for a Life-size Group.

736 Head of a Young Lady.

743 Gurth: Sketch, half the full size. Designed to fill niche in Scott Monument.

748 Design for the Colossal Statue in Bronze of H. W. F Bolckow, M.P., erected in Middlesborough.

1883 797 Design for an Equestrian Statue. (By D. W. and W. G. Stevenson.)

799 Hero: Statuette in Marble.

801 Echo: Statuette in Bronze.

810 Bust of the late W. F. Watson, Esq.

1884 833 Robert Tannahill: Model for the Bronze Statue erected at Paisley. (Paisley Corporation Museum. Model Statuette in Plaster. Presented by the Sculptor, 1882.)

842 Alto-Relievo Head of the late William Bonnar, R.S.A. Bronze Part of a Memorial Tablet.

848 The Ballad: Model for the Relievo in Bronze on the Pedestal of the Tannahill Statue, Paisley.

849 The Duel on the Cliff between Grant and M'Pherson: Design in Terra-cotta for a larger Group.

1885 829 The late Hon. George Brown, Toronto.

834 Robert Moffat, D.D.: Model of the Relievo in Bronze for the Monument in Ormiston, East Lothian.

1885 284 Barbara, a Scottish Peasant Girl: Marble.

286 The Fair Maid of Perth: Statuette, Marble.

287 Beatrice, an Italian Peasant Girl: Marble.

380 The late David Laing, LL.D.: Marble. (*Vide* 1881, No. 726.) (R.S.A. Collection. In Marble. Presented by Sisters of David Laing, 1889. Scottish N.P.G. In Plaster. Bought 1887.)

864 Hero: Model for Marble or Bronze.

993 The Glee Maiden: Statuette.

996 Lord Byron: Design for a Statue.

997 Love in Ambush: Design for a Life-size Group.

1886 837 Burns: Model for the Bust in Marble to be presented to the Wallace Monument, Stirling.

1887 683 The late Sir George Harrison, LL.D., M.P., Lord Provost of Edinburgh.

686 Portrait Bust of a Lady.

693 Sir John Steell, R.S.A., Sculptor to Her Majesty for Scotland.

1887 179 Echo: Statuette in Bronze.
Lent by J. R. Findlay, Esq.

180 Tannahill: Design for Bronze Statue at Paisley.

320 A Scottish Peasant Girl. (Diploma Work. R.S.A. Collection.)
Lent by the Royal Scottish Academy.

434 Lord Byron: Statuette in Terra-cotta.

436 Sir Walter Scott: Model for the Marble to be presented by Mrs. Andrew Carnegie to the Wallace Monument, Abbey Craig.

655 John Knox: from the Engraving in Beza's 'Icones,' 1580.

1888 708 Gertrude: Bust in Plaster.

709 Robert Halliday Gunning, M.D.: Bust in Marble.

1889 753 Sir John Fowler, K.C.M.G.: Model for Marble. (Scottish N.P.G. Bought at Artist's Sale, 1903.)

754 Hamish MacCunn, Esq.

771 William Arrol, Esq.: Bust in Marble. Presented by his Staff employed in the construction of the Forth Bridge. (Scottish N.P.G. In Plaster. Bought 1903.)

779 Bronze Medallion Souvenir of W. C. D.

1890 498 The late Dr. Potts, Fettes College.

502 Bust of a Lady: Posthumous, Marble.

504 The Earl of Hopetoun.

506 The late Earl of Dalhousie.

514 Thomas Kershaw, Esq., London: Model for Marble.

The Dean Studio, Lynedoch Place, Edinburgh.

1891 567 The late Duncan M'Laren, M.P.

570 John Stuart Blackie, LL.D., H.R.S.A. (Formerly Scottish N.P.G. *Vide* W. Brodie, 1860, No. 847.)

Stevenson, David Watson—*continued*

575 The late Rev. Horatius Bonar, D.D.
576 Thomas Kershaw, Esq. : Marble Bust.
Lent by Thomas Bonar, Esq., Edinburgh.
579 The late John Bright, M.P.
1891-2 558 The late Thomas Bright, Esq., Rochdale.
Lent by Mrs. M'Laren, Newington.
560 Model for Marble Bust of the late Mrs. James Henderson, Glasgow.
562 The Right Rev. James M'Gregor, D.D., H.R.S.A.
566 The late Countess of Dalhousie.
568 The late William Nelson, Esq., Salisbury Green.
1893 81 Rosa, Daughter of Thomas Bonnar, Esq. : Bronze Bust.
146 Miss Allan Jamieson : Unfinished.
150 J. Murdoch Brown, M.B., F.R.C.S.E. : Marble. A gift from his Pupils.
256 Thomas Carlyle : Bust in Marble.
1894 89 The late Principal Cairns, D.D.
165 The Rev. James M'Gregor, D.D., H.R.S.A. : Marble.
277 Mrs. Martin Hardie.
287 The late Dr. Godwin, Bishop of Carlisle.
364 Design for a Statue.
1895 113 Bust in Bronze of Robert Brown, D.C.L. To be presented to Montrose by Miss Hope Paton.
114 H.R.H. Prince George, Duke of York.
204 Bailie Daniel Mearns : Presentation Bust in Marble. To be placed in the Art Gallery, Aberdeen.
339 The late Robert Louis Stevenson. (Scottish N.P.G. Bust in Marble. Presented by Robert Cox, 1895.)
347 Edward Colston, Bristol : Sketch Design for a Group.
1896 102 Miniature Bust in Bronze of Thomas Bonnar, Esq.
213 Portrait Bust.
349 The late J. B. Howard.
353 Alto-Relievo in Bronze of the late Miss Allison Hay Dunlop.
445 Highland Mary : Sketch Model for Statue in Bronze to be erected at Dunoon.
1897 211 Winifred : a Portrait Bust.
367 Sir Douglas Maclagan, M.D. : Bust, Marble.
477 John Starforth, Esq., Architect.
478 The Rt. Hon. Andrew M'Donald, D.L., Lord Provost of Edinburgh.
1898 247 George Ogilvy Reid, Esq., R.S.A. Elect : Bust, Bronze.
248 Sibyl, Daughter of James Mackinlay, Esq. : Bust, Marble.
387 Bust of a Lady.
395 Robert Louis Stevenson : Statuette.
398 Napier, of Merchiston : Model, half-size, for a Statue to be placed in a niche in the National Portrait Gallery by the Faculty of Actuaries. (Scottish N.P.G. North-east Turret. Finished Architectural Statue.)
1899 102 Miss Fleming.
106 John Smith, M.D., F.R.S.
107 Robert Louis Stevenson : Statue. (Kelvingrove Art Gallery, Glasgow. In Plaster. Bought 1901.)
251 Mrs. Elder.
1900 137 The late Rev. Dr. A. K. H. Boyd.
310 Sir Andrew M'Donald : Presentation Bust, Marble.
604 Mr. James Gordon.
606 Miss Graham Stirling.
616 An Octogenarian.
1901 232 The late Alexander Thomson.
392 The late Lady Crossman.
396 A Viking of To-day.
1902 108 Principal Story, Glasgow.
109 The late John Macmillan, Esq. : Marble Bust.
110 The late General Wauchope.
204 William Thomas Thomson, Esq., F.F.A.
Lent by the Faculty of Actuaries in Scotland.
206 The late Dean Montgomery.
1903 208 Design for a Statue.
309 John Ruskin, LL.D., D.C.L.
394 Ambuscade.
1905 205 Echo : Statuette in Bronze.
Lent by Mrs. J. R. Findlay.
318 Lady Godiva : Statue in Marble.
Lent by J. T. Rankine Wilson, Esq.

331 An Italian Girl: Bust in Marble.
Lent by J. T. Rankine Wilson, Esq.
1916 74 Echo: Bronze.
Lent by Mrs. J. R. Findlay, Edinburgh.

STEVENSON, James **Painter**
Died 1844.
Foundation Academician 1826.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

Lawn Market.
1808 30 Landscape.
38 Landscape.
1809 62 On the Road, Callander to Trossachs.
70 Loch Achray, from the West.
5 *George Street, Edinburgh.*
1810 7 View of Lochend.
42 Loch Achray, Perthshire.
78 View near Kippinross, Perthshire.
108 Landscape.
1811 73 View near Cramond.
78 View of Hawthornden.
125 Habbie's How, near Pentland Hills.
10 *George Street, Edinburgh.*
1812 74 Down Castle.
121 At St. Bernard's Well.
128 Entrance to Cramond Harbour.
130 Loch Achray, Perthshire.
146 View between Doune and Callander.
166 Loch Ard.
1813 75 View of Killin.
166 Smugglers in the Trossachs.

EDINBURGH EXHIBITION SOCIETY

1814 33 Stag's Head, on Loch Katrine.
65 Approach to the Trossachs.
84 The Upper End of Loch Katrine.
85 Loch Vanachoir.
182 Fall on the Trossachs.
11 *George Street, Edinburgh.*
1816 54 Entrance: Seaton Chapel, E. Lothian.
61 Entrance to Craigmillar Castle.
71 View from the Midhope Glen.
77 Salt-Works, near Prestonpans.
83 Bogle Hill, on the Coast near Gosford.
90 Ruin and Watering-place, North Back of Edinburgh Castle.
92 View at Gosford.

SCOTTISH ACADEMY.

16 *South St. David's Street, Edinburgh.*
1827 10 The Ferry.
32 Bathing Ground at Leith.
35 Newhaven.
176 Boats at Newhaven.
213 Bogle Hill, near Gosford.
215 The Head of Loch Katrine.
216 Sandpits at Bellevue.
251 Fisherrow Harbour.
1828 49 Water-fall near Loch Katrine.
80 Landscape: Composition.
105 Loch Achray, near Loch Katrine.
161* Gypsies.
231 Landscape.
1830 23 Edinburgh, from Inverleith.
203 Pass of Killiecrankie.
238 Morning: Sea-Piece, near Wardie.
3 *St. Bernard's Row, Edinburgh.*
1831 288 Moonlight Scene.
289 Landscape: Passing Shower.
292 Edinburgh, from the Old Pier, Kinghorn. (Diploma Work. R.S.A. Collection.)
1833 8 At Kippencross, near Stirling.
24 At Dunnikier, Fife.
107 Aberdour Harbour.
118 Boats at Newhaven.
169 Landscape: Composition.
4 *Cheyne Street, Stockbridge, Edinburgh.*
1834 40 Edinburgh, from the West.
122 Sea Piece.
192 Edinburgh, from Fife.
68 *George Street, Edinburgh.*
1835 160 View of Edinburgh, from Corstorphine Hill: Morning.
167 Ruins of the Temple of Juno at Corinth. From a Sketch by Sir Thomas Hepburn, of Smeaton.
1836 111 In the Carse of Falkirk.
112 Niddry Castle.
1837 102 Old High School Wynd.
144 Edinburgh, from Calton Hill.
153* Landscape.
1838 7 Boats at Fisherrow.
106 The New West Approach.
246 St. Anthony's Chapel.
303 Snowdown Hill, North Wales.

Stevenson, James—*continued*

ROYAL SCOTTISH ACADEMY.

1839 38 Granton Beach.
104 Portrait of a Sweet Chestnut.
166 Wood Scene.
177 Dean Bridge.
181 Scene in Wales.
259 Approach to the Trossachs.
351 Granton Quarry and Castle.
396 Edinburgh Castle, from the South.
29 *South Frederick Street, Edinburgh.*
1840 5 Doune Castle.
112 Fishing Boats at Newhaven.
122 Edinburgh, from the North.
146 Salisbury Crags.
301 Near Tranent, East Lothian.
361 View between Kinghorn and Burntisland.
1841 8 Morning.
15 Near Dumfries.
32 View near Gilmerton.
100 Sand Pit near Burdiehouse.
102 Study of Trees at Newliston.
255 The Cow's Pass, Loch Katrine.
302 Loch Venacher, Perthshire.
320 Edinburgh, from Gilmerton.
351 Landscape.
74 *George Street, Edinburgh.*
1842 48 View in Wales.
68 Smithy on Braid Hill.
81 Fish Cart.
121 Newhaven Boats.
266 Gipsies by Moonlight.
300 Near Moffat.
346 Fisherrow.
1843 84 Bullock Cart.
151 Return from Field Labour.
164 Tryst Inn, near Tranent.
166 View in Dumfriesshire.
344 Near Ullswater.
439 Dutch Coast.
1844 28 Wood Scene: Dalmeny Park.
116 Ruins of Niddry Castle.
134 Part of Seaton Chapel: Ruin.
308 Morrison's Haven, with Preston Grange Coal Wharf.
394 Between Gosford and North Berwick.
408 The Hewing, near Roslin.

STEVENSON, William Grant
Sculptor and Painter

Born 1849.
Associate 1885. Academician 1896.

4 *St. James' Square, Edinburgh.*
1868 1046 Alto-Relievo Portrait.
1050 Alto-Relievo Portrait.
1071 Medallion Portrait.
10 *St. Anthony Place, Edinburgh.*
1869 981 Bust of a Young Lady.
994 Medallion Portrait.
Castle Terrace, Edinburgh.
1870 926 Stuart Prize: Alto-Relievo, 'Glaucus and Ione.'
10 *St. Anthony Place, Edinburgh.*
1872 633 The Rev. Henry Walmsley.
645 Leander.
883 In Windsor Park.
2 *Castle Terrace, Edinburgh.*
1873 650 Portrait Bust of Young Lady.
848 The Judgment of Paris.
Lent by J. P. Hutton, Esq., Edinburgh.
1068 The Rocky Valley, County Wicklow.
1069 Hill of Howth, from Clontarf.
1096 Sunset, near Lanark.
1874 576 'Esmeralda.'
578 Moses.
780 'There's no Place like Home.'
971 The Wrong Bird.
974 Farmyard at Alloa.
1030 Bachelor Life.
1875 252 A Little Butter.
658 Emma: Portrait Bust.
675 Group in Terra-Cotta: The Pet Lamb.
685 Dora: Portrait Bust.
839 Listening.
1876 223 The Evil Eye.
533 Comb and Brush.
750 The Butterfly: Statuette in Terra-Cotta.
865 At Edmonstone.
1877 158 A Good Tether.
340 Dinner-Time.
341 'Nemo me impune Lacessit.'
413 Siesta.
496 'Let Dogs Delight.'
710 Ease with Dignity.
Albert Institute Studios, Shandwick Place, Edinburgh.
1878 76 Mill near Kilconquhar.
351 Stolen Fruit is Sweet.

371 Giving and Taking.
620 'While the cock to the barn-door Stoutly struts his dames before.'
684 Setters.
Lent by Walter D. Duncan, Esq., Glencarron.
753 Selected Design for the Burns Statue, Kilmarnock.
1879 99 In the Sunshine.
209 A Setter Dog.
Lent by W. D. Duncan, Esq.
419 The Death.
514 The Broken Tether.
680 Doubt.
768 The Pet.
1880 143 'I am Monarch of all I Survey.'
163 Bad Customers.
389 A Happy Family.
536 The Harvest.
1880 372 The late Rev. Henry Walmsley.
1881 285 An Ambitious Contemplation.
405 The Dormitory.
477 Caste.
711 A Cooling Drink.
1882 67 Obstructionists.
485 'Rab and his Friends.'
527 A Scotch Lassie.
746 'You Spoiled Creature.'
747 Dominie Sampson.
1883 370 Expectation.
504 'Then by the shelter of the tall hay-rick They spread their homely fare.'
781 Her Pride and her Plague.
796 Envy.
797 Design for an Equestrian Statue. (By D. W. and W. G. Stevenson.)
826 Saved.
1884 159 'Umph!'
424 A Sheep Shed.
795 Love Lightens Labour.
843 Bringing Home the Deer.
844 Morning.
1885 77 'Hollo!'
128 A Wood Cart.
809 Accepted Design for a Statue of Wallace for Aberdeen. To be erected in Bronze. (The Wallace Monument is at the corner of Union Terrace and Rosemont Viaduct, Aberdeen.)
810 First and Second Childhood.
817 Posthumous Bust of the late William McHutchen, Esq.

1 *Dalry Road, Edinburgh.*
1885 79 Bust of Burns.
207 Cutting Hay.
506 Sheep Clipping.
667 Cutting Peat.
679 Twins.
862 'You Spoiled Creature': Model for Marble or Bronze.
995 'Dandie Dinmont': Model for Marble or Bronze.

63 *Haymarket Terrace, Edinburgh.*
1886 276 Brought up by Hand.
346 Alone.
450 The Maternity.
648 Winter.
1887 328 The Evening Meal.
436 The Foster Mother.
707 Youth and Age.
792 Ichabod.
1887 189 A French Hayfield.
200 Loading Timber.
210 'A-hunting we will go.'
230 A French Canal.
328 Old Lodge and Gateway, to be demolished for the Aberdour Railway.
354 A Bit of Old Aberdour.
619 A Watergate.
622 Site of Aberdour Railway Station.
656 Bailie Nicol Jarvie.
1888 161 Drawing Water.
203 In the Shade.
206 Taking a Mean Advantage.
282 A Sultry Day.
716 David.
726 Down.
1889 131 Relief.
184 Valour.
202 Discretion.
303 'Into the jaws of death.'
750 The Fiery Cross.
1890 208 Pressed for Time.
312 A Pool.
364 The Mill.
497 Burns.
511 After Supper.
601 Ploughing.
1891 121 The Back of the Farm.
Lent by J. Maitland, Esq., Innellan.

Stevenson, William Grant—*continued*

204 A Pool.
225 Playmates.
268 In the Fold.
595 The late Cardinal Newman.

34 *Haymarket Terrace, Edinburgh.*

1891-2 574 John Grieve, Esq. : Model for Marble.
584 Crossing the Stream.

1893 27 The Back of the Mill.
79 The Sower.
149 Lord Blythswood, Grand Master : Bust in Marble. To be presented to Lady Blythswood by the Freemasons of Scotland.

1894 159 Twenty-four Point Stag. In Bronze. To be executed in Silver by James Crichton & Co., and presented by the Tenantry of Invergarry to Mrs. Baillie, of Dochfour. (Diploma Work. R.S.A. Collection.)
160 Mary.
Lent by John Dickson, Esq.
161 The Cottar's Saturday Night.
163 Tam o' Shanter.

1895 197 Henschel. To be executed in Silver by Thos. Smith & Son, Glasgow.
203 The late Earl of Lindsay.
Lent by Eudoxie, Countess of Lindsay.
340 Startled.

1896 211 Colonel the Earl of Haddington, A.D.C. Executed in Silver.
Lent by Messrs. James Crichton & Co.
218 'Prince of Albion.'
Lent by John Gilmour, Esq., Montrave.

1897 205 Hippolyte J. Blanc, Esq., R.S.A.
212 Design for Electric Light.
356 The Earl of Haddington. Duplicated in Marble and Bronze.
636 A Farm Shed.

1898 242 Sir Charles Dalrymple, of Newhailes, Bart, M.P.
396 The Vidette, Pro patriâ.
404 Near the Finish : Bronze.

1899 97 Lost.
109 Sketch Model for Statue of Alexander III. in the National Portrait Gallery. (Scottish N.P.G. Eastern Part of the Façade. Finished Statue. J. R. Findlay Gift, 1895.)
243 'Guenn.'

8 *Osborne Terrace, Edinburgh.*

1900 139 'True till Death.'
415 The late Prof. Sir T. Grainger Stewart, M.D., LL.D.
595 The late John Smart, R.S.A.
602 John Macmillan, Esq., M.B.

1901 101 Children of the Mist.
122 Posthumous Head : the late Rev. Wm. Henry Goold, D.D.
223 The Right Hon. Lord Saltoun.
Lent by J. L. Macfarlane, Esq., Glasgow.
375 'Under the Spreading Chestnut Tree.'

1902 51 Spring.
398 Statuette : Governor-General Simcoe.
411 At Cramond.

1903 219 Statue : the late Alderman Lucas. Executed in Bronze for Gateshead.
307 Bust : C. Martin Hardie, Esq., R.S.A.

1904 148 'After Dinner rest a While.'
244 Andromeda.

The Dean Studio, Edinburgh.

1905 126 Design for War Memorial for Falkirk.
319 The Hon. James Hozier, M.P. : Bust in Marble. Presented by the Grand Lodge of Scotland to Lady Mary Hozier.

1906 107 An English Village.
302 Thomas Gilbert, Esq., Registrar, University of Edinburgh.

1907 198 The late Daniel Macqueen, M.D.
299 The late Rev. John Smith, D.D.
370 The late Sir Wilfrid Lawson, M.P.

1908 220 Walter Bain, Esq., Ayr.
301 The Hon. Charles Maule Ramsay.

1909 185 Tam o' Shanter : Alto-Relief in Bronze.
276 The late Professor Annandale. For the College of Surgeons.

1910 195 Bust : R. M'Gregor, Esq., R.S.A.

1911 603 Professor Cheyne. Executed in Silver.
621 H.M. King Edward.
634 Bruce J. Home, Esq.

1912 672 J. A. Ford, Esq.

1913 653 James Swan, Esq.
704 Lord Lister.

1914 81 The late Sir John Murray, K.C.B.
126 'The Crumbs that fall from the Rich Man's Table.'

1915 43 Bust : The Hon. Charles Maule Ramsay.

325 Circumstantial Evidence.
527 The Back of the Farm.
694 Sketches.
8 *Osborne Terrace, Edinburgh.*
1916 151 Comfy.
278 A Favourite Resort.
335 Dan : a Portrait.
Lent by Miss Ewing, Edinburgh.
429 The Back of the Farm.

STEWART, James **Painter and Engraver**

Born 1791. Died 1863.

Academician (Hope and Cockburn Award) 1829-58.

Hon. Member 1859.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

Hermitage Place, Stockbridge, Edinburgh.
1821 114 Engraving : View on the Almond.
190 Tartar Banditti. Merchiston Castle. The Rev. T. S. Jones, D.D. Engravings. Three Proofs.
1822 92 The Circassian Captives. After Allan.
1824 138 Battle of Waterloo : a Sketch.
19 *Gilmour Place, Edinburgh.*
1825 11 The Mouse-Trap.
54 The Death of Archbishop Sharpe. From a Picture by William Allan.
58 Portrait of a Boy and Dog.
18 *Gilmour Place, Edinburgh.*
1826 125 Small Landscape, with Cattle.
137 Morison's Haven, Firth of Forth.
227 Canty Bay, near North Berwick.
1827 33 Patience.
74 The Stirrup Cup.
147 Conway Castle.
20 *Gilmour Place, Edinburgh.*
1828 11 The Mussel Gatherers.
93 Boy Digging for Bait.
98 Landscape, with Cattle.
129 Dundee, from the East.
148 Landscape, with Cattle.
178 Scene on the Esk, near Roslin, with Castle.
213 Print : Mary Queen of Scots compelled to sign her Abdication in the Castle of Lochleven. After W. Allan, A.R.A. (*Vide* Sir Wm. Allan, 1827, No. 14.)
227 Scene from the Gentle Shepherd. After D. Wilkie, R.A. Unfinished. (*Vide* Sir D. Wilkie, 1824, No. 51.)

SCOTTISH ACADEMY.

20 *Gilmour Place, Edinburgh.*
1830 86 'Hide and Seek.'
360 The Cottage Toilet : an Engraving.
1831 15 Landscape. (Exhibited as Diploma Work, owned by Scottish Academy. Not traceable in Diploma Collection.)
1834 81 Landscape.
Lent by Mr. Cullen.
120 Boys Fishing.

SULLY, Thomas **Painter**

Born 1783. Died 1872.

Hon. Member 1827.

NO EXHIBITS.

SYME, John **Painter**

Born 1795. Died 1861.

Foundation Academician 1826.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

40 *Frederick Street, Edinburgh.*
1812 6 A Group of Flowers.
88 A Fruit Piece.
62 *North Frederick Street, Edinburgh.*
1813 17 Group of Flowers.
18 Small Group of Flowers.
19 Spring Flowers.

EDINBURGH EXHIBITION SOCIETY.

1814 131 A Group of Spring Flowers.
1815 28 Portrait of Gentleman.
129 Group of Flowers.

Syme, John—*continued*

47 *North Frederick Street, Edinburgh.*
1816 59 Portraits of Twin Brothers.
64 Portrait of Young Lady.
85 Dr. Barclay. (N.G. of Scotland. Presented by Dr. Hector, 1886.)
121 Watch Dog, the property of Patrick Neill, Esq.
137 Portrait of Gentleman.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

4 *Queen Street, Edinburgh.*
1821 57 Dr. Monro.
132 Portrait of Lady.
164 The Ballad Singer.
1822 1 Mr. M'Kean, High-School, Edinburgh.
23 George Sackville Fraser, Esq.
154 Portrait of Young Gentleman.
177 John Hunter, Esq., 4th Dragoon Guards.
194 Portrait of Young Gentleman.
32 *Abercromby Place, Edinburgh.*
1825 33 The Hon. Mr. Forester, Nephew of Duke of Rutland.
46 Major General Broughton, Rosend Castle.
121 Sir John Hope, Bart., Craighall and Pinkie.
122 Portrait of the Chief of Clanranald.
129 Mr. Henry Raeburn Inglis.
156 Lady Jardine of Applegarth.
157 Portraits of Lady and Child.
1826 48 Portrait of Lady.
61 William Fraser, Esq., of the Cape Rifle Corps.
76 George Dempster, Esq., Younger, of Skibo.
81 Portraits of Lady and Child.
108 William Soper Dempster, Esq., Skibo.
153 Portraits of Four Sisters.
164 Portrait of Lady.
211 Lady Hope, of Craighall.

SCOTTISH ACADEMY.

32 *Abercromby Place, Edinburgh.*
1827 9 Portrait of Gentleman.
22 The Hon. Charles St. Clair, R.N.
36 Portraits of Lady and Children.
42 The Page.
201 J. J. Audubon.
222 George Dempster, Esq., Skibo.
225 Portrait of a Horse.
238 Portrait of Young Gentleman.
240 The late Lady Caroline MacDonald.
263 Portrait of Gentleman.
266 Portrait of Lady.
1828 39 Portrait of Lady.
87 Sir James Gardiner Baird, Bart., Saughtonhall. Painted for the East Lothian Yeomanry Cavalry. To be placed in the County Hall of Haddingtonshire.
95 Sir Stewart Menzies, Foss.
148 Portrait of Gentleman.
199 The Rev. Dr. David Ritchie, Professor, University of Edinburgh.
245 Thomas Corrie, Esq.
1829 19 Portrait.
20 Mrs. Brown, of Leader Vale.
32 Samuel Joseph, Esq., S.A.
57 D. C. Bell, Esq., Hon. E.I.C.
72 Portrait of Lady.
104 Robert Nasmyth, Esq.
113 William Henry Miller, Esq., Craigentinny.
126 Mrs. Andrew Wood.
190 Muir Ferguson, Esq., Middlehaugh.
204 Major-General Fergusson, Dunfallandy.
210 Major-General David Stewart, of Garth, G.C.B.
219 The Rev. John M'Vicar, A.M.
230 Portrait of Lady.
1830 26 John Lamont, Esq.
57 Ernest Bonnar, Esq.
239 William Young, Esq.
1831 40 Portraits of Three Children and Favourite Dog.
93 Portrait of Child.
144 The Rev. Dr. Andrew Grant.
157 Portrait of Lady.
224 The Lady Isabella and the Lady Alicia Erskine.
235 Master Lionel and Master George Bonar.
278 Gipsy Girl.

1831 24 The Solicitor-General. (Henry, afterwards Lord Cockburn.) (Exhibited as Diploma Work, owned by Scottish Academy. Lent by R.S.A. in 1869 to Faculty of Advocates, and now in Parliament House.)
1832 2 Professor Jameson.
23 Captain Anderson.
52 Mrs. Henderson, of Press.
58 The Rev. Dr. Inglis.
96 Major Norman Pringle, Stitchel.
174 General Bethune, of Blebo.
224 The Falconer.
234 Portrait of Young Lady.
1833 12 Portrait of the Solicitor-General.
115 Italian Girl.
159 Robert Stevenson, Esq., F.R.S.E. (Scottish N.P.G. Bought from Mrs. R. A. M. Stevenson, 1907.)
1834 2 The Gleaner.
12 Portrait of Officer of the 94th Regiment.
95 Portrait of Lady.
113 James Robertson, Esq., M.D. Painted for the Town Hall of Inverness.
185 Equestrian Portrait of Henry Raeburn, Esq. The horse painted by the late Sir Henry Raeburn, R.A.
241 The Rev. James Marshall, of the Tolbooth Church. Painted at the request of, and presented to him by, his Congregation.
1835 21 The Rev. George Bennet, Strathmiglo.
51 Portraits of Lady and Child.
85 Devotion.
172 James W. Hawkins, Esq., Dunnichen.
183 The Rev. James William Innes. Painted at the request of the Junior Members of his Congregation.
210 Alfred Bonar, Esq.
244 The Maid of Orleans.
1836 19 Brigadier-General David Fowlis, C.B.
20 Portrait of Lady.
30 Master Smeaton.
64 David Johnston, Esq.
100 The Rev. Archibald Bennie, Edinburgh.
155 Mrs. Dr. M'Kenzie.
186 Portrait of Young Lady.
1837 23 The Count de Moligny.
35 The Minstrel.
110 George Goold, Esq.
127 Mrs. Carteret Scott and Master Francis Scott.
169 Portrait of Lady.
224 Charles Leslie Inglis, Esq.
1838 5 Robert Bald, Esq., F.R.S.E.
128 Portrait of Lady.
154 Portrait of an Officer of the Hon. E.I.C. Artillery.
242 Dr. Thatcher.

ROYAL SCOTTISH ACADEMY.

33 *Abercrombie Place, Edinburgh, and Brighton Crescent, Portobello.*
1839 164 Fisher Boy Mending Nets.
173 The late Rev. Dr. Andrew Grant. Painted for the Presbytery Hall, Edinburgh.
1840 114 The Turtle Dove.
178 The Rosary.

14 *Brighton Crescent, Portobello.*
1842 65 A Pilgrim.
199 Portrait of Gentleman.
203 The Pet Rabbit.
1843 33 Calabrian Pipers in Rome: Hymn to the Virgin.
169 Asking a Blessing.
348 Fortified Bridge in the Campagna de Roma.
362 The Interior of the Coliseum.
1844 182 Italian Peasants making intercession for their Sick Child at the Shrine of 'La Madonna della Febre.'
288 Neapolitan Contadina and Child.
1846 173 Ancient Church of Killogui, Killarney.
409 The Little Gleaner.

84 *Great King Street, Edinburgh.*
1851 252 View near the Entrance to the Trossachs, Perthshire.
261 Loch Katrine.
1852 136 Italian Brigand.
259 Italian Woman.
1853 154 Benledi, from Loch Vennachar.
1854 27 At Hampstead.
56 On Loch Katrine.

Whitehouse Loan, Edinburgh.
1855 461 An Ancient Minstrel.

Syme, John—*continued*

1863 145 The Artist. (R.S.A. Collection.)
Lent by the Royal Scottish Academy.

1880 206 The Rev. John Inglis, D.D.
Lent by the Lord Justice-General, John Inglis.

SYME, Patrick — Painter

Born 1774. Died 1845.

Foundation Academician 1826.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

40 *South Hanover Street, Edinburgh.*

1808 28 A Coloured Drawing: Polyanthus.
39 Pear Blossom.
119 Group of Flowers.

1809 21 Flower.
36 On the Water of Leith, near Coltbridge.
59 Flower Piece.
61 Flowering Myrtle.
75 A Moss Rose Bud.
121 An Owl.

1810 43 Flowers.
45 A Teal Duck.

1811 7 View of Dunkeld.
18 Group of Flowers.
21 At Duddingston Mill.

40 *Frederick Street, Edinburgh.*

1812 23 A Girl Reading: Black Lead.
84 Old Man's Head.
90 A Group of Flowers.

62 *North Frederick Street, Edinburgh.*

1813 13 Specimens of Scotch Fruit. For an intended publication.
16 Dog and Sheep.
70 Group of Spring Flowers.

EDINBURGH EXHIBITION SOCIETY.

1814 61 Group of Flowers: Oil.
149 Sketch from Nature.

1815 93 Group of Fruit.
111 Group of Flowers.

47 *North Frederick Street, Edinburgh.*

1816 100 Peaches.
119 Wild Flowers and Butterflies.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

4 *Queen Street, Edinburgh.*

1821 75 White Currants.
77 Flower of the Laurel Leaf Tulip Tree.
82 Wild Rose Berries.

1822 220 Shilfa, or Chaffinch's Nest.
224 Crocuses.

63 *Great King Street, Edinburgh.*

1825 43 A Group of Dead Birds.

1826 150 Arthur's Seat, from St. Leonard's Hill, with the Cottage of Douce Davie Deans.
216 View of Benvenue.

SCOTTISH ACADEMY.

63 *Great King Street, Edinburgh.*

1827 79 Group of Flowers.
91 Group of Flowers.
98 Peaches.
102 A Flower Piece.
103 A Flower Piece.
112 A Flower Piece.
113 A Flower Piece.
219 Peat Moss between Dalmally and Inveraray.

1828 4 The Magnolia Grandiflora.
5 Spring Flowers.
6 Fruit Piece.

32 *Abercromby Place, Edinburgh.*

1829 272 Wild Flowers and Butterflies.
331 A Water-fall.

Dollar Institution.

1831 311 Group of Flowers.

1831 3 Flowers. (Exhibited as Diploma Work, owned by Scottish Academy. Not traceable in Diploma Collection. R.S.A. owns 'Flowers' and 'Fruit' by Artist.)

1835 334 Group of Flowers.

1837 304 Group of Flowers.

ROYAL SCOTTISH ACADEMY.

1841 539 Group of Flowers.

1844 521 Group of Spring Flowers.

1845 443 Group of Flowers.

THOMSON, Rev. John (of Duddingston) Painter

Born 1778. Died 1840.

Hon. Member 1830.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

Duddingston, Edinburgh.

1808 9 Landscape: Composition.
23 Landscape: Composition.
46 Landscape: Composition.
56 Landscape: Composition.
163 Sketch in Charcoal.
1809 126 Landscape: Composition.
1813 32 Landscape.
116 Duddingston, from the West.
145 View near Tynninghame.
158 View in the Glen of the Calder.

EDINBURGH EXHIBITION SOCIETY.

1814 18 Landscape: Composition.
75 Cottage in Ayrshire.
96 A Willow Stump near Duddingston.
107 View of an Old Stone Quarry at Cleland.
1815 47 View of Derwent Water.
76 View of Duddingston House.
81 View of Duddingston Loch.
89 Lower Fall of Dallkairney, Ayrshire.
168 Sketch from Nature in Duddingston Park.
169 Sketch from the Grounds of Sir Patrick Inglis.
1816 36 Edinburgh, from the West.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)

1822 8 Aberlady Bay. (N.G. of Scotland. Bequeathed by Katherine, Lady Stuart, of Allanbank, 1867.)
15 Cambuskenneth.
34 Landscape: Composition.
47 Dunbar Castle.
1824 10 Fast Castle, Berwickshire: St. Abb's Head in distance.
20 Fast Castle: Bass Rock in distance.
23 Coir-nan-Uriskin.
45 View from the Grounds of Hillside.
50 Part of Carlaverock Castle.
56 Prestonpans.
110 Innerwick Castle.
1826 63 Dunluce Castle, Antrim.
74 Red Bay Castle, Ireland.
82 Innerwick Castle.
147 Ravensheuch Castle. (*Vide* **1863,** No. 252.)
148 Caerphilly Castle.
1827 4 Moonlight: Tantallon Castle.
7 Innerwick Castle.
18 Landscape: Composition.
19 Study from Nature, near Duddingston.
25 Inchgarvie.
26 Landscape: Waterfall, with Campsie Linn, on the Tay.
40 Torthorwald Castle.
71 Loch Katrine, from Coir-nan Uriskin.
100 Sketch near Stirling.
111 Kilchurn Castle.
112 Kinbane Castle.
124 View of the Bass Rock, with Remains of the State Prison.
1828 56 Scene near the Manse of Duddingston.
79 Martyrs' Tombs in the Moss of Lochinkett, in Galloway. (*Vide* W. B. Scott, 1835, No. 329. [? Same.])
101 Robert the Bruce's Castle of Turnberry. Painted for the Institution.
141 Landscape: Composition.
145 Landscape: Composition.
177 Innerwick Castle, from the South.
179 Glen near Loch Ketrin.
1829 6 Landscape: Composition.
12 Landscape: Composition.
128 Scene on the Dreme of Kilmorach, Inverness-shire.
135 Part of Conway Castle.
153 Newark Castle, on the Yarrow.
156 Moonlight Scene.
1830 2 View in Arran.
15 Bass Rock, from the East.
31 Landscape: Evening.
33 Dundonald Castle, Ayrshire.
37 Twilight.
45 Dunkeld.
53 Scene in Glmdyfas.
106 Landscape.
114 View from Arrochar.

Thomson, Rev. John—*continued*

SCOTTISH ACADEMY

Duddingston, Edinburgh.

1829 248 View near Glenfinlas.
1831 116 Dean Castle, near Kilmarnock.
147 An Upright Composition of Inveresk Castle.
1832 14 Glen of Altnarie, Morayshire.
82 From the Grounds of Duddingston Park.
122 View of Craigmillar Castle.
Lent by Dr. Macknight.
1833 6 Wood Scene.
23 Benvenue.
41 Landscape: Composition.
86 Glen Sannox, Arran.
102 Scene on the Banks of Loch Katrine.
160 River Scene: Moonlight.
185 Scene on the Water of Girvan, Ayrshire.
1835 123 View in Glen Feschie, Inverness-shire.
Lent by the Marquis of Abercorn.
180 Caerphilly Castle, South Wales.
Lent by Lady Belhaven.
1836 69 View in Glen Feschie.
Lent by North Dalrymple, Esq.
131 Craignethan Castle.
1837 65 Kilchurn Castle.
67 Doune Castle.
73 Tantallon Castle. (Walker Art Gallery, Liverpool. Bought 1909.)
162 Scene in Glen Feschie.
178 Ben Blaffen, Isle of Skye.
1838 58 Landscape: Composition.
59 Cathcart Castle.
171 Glen Sannox, Arran.

ROYAL SCOTTISH ACADEMY.

1839 34 Morton Castle, Dumfriesshire.
153 Eagle Rock, Loch Eck.
217 Loch Coruiskin, Skye.
1840 24 A Gleam after Sunset.
1841 364 The Lothians.
1863 17 On the Girvan.
Lent by David Baird, Esq.
41 Landscape.
Lent by the Solicitor-General.
78 Fast Castle and the Bass.
Lent by Mrs. A. S. Logan.
86 Dunure Castle.
Lent by the Solicitor-General.
105 Landscape.
Lent by Charles Finlay, Esq.
152 Castle of Ravenscraig.
Lent by Thomas Sprot, Esq.
158 Landscape.
Lent by M. N. M. Hume, Esq.
174 Dunbar Castle and the Bass.
Lent by Mr. Bruce, Greenside.
196 The Falls of Kilmorack.
Lent by Robert Horn, Esq.
252 Ravenscleuch Castle: Sunset. (*Vide* 1826, No. 147.) (N.G. of Scotland. Bequeathed by Prof. Pillans, brother-in-law of Artist, 1863.)
Lent by Professor Pillans.
1880 114 Landscape.
Lent by J. Hope Finlay, Esq.
122 Dunluce Castle.
Lent by David MacRitchie, Esq., Edinburgh.
170 Landscape.
Lent by Lord Young, Edinburgh.
187 Landscape: Dunure Castle.
Lent by Lord Young.
189 Kildrummy Castle, Aberdeenshire.
Lent by J. Maclagan, Esq.
407 Carlaverock Castle.
Lent by A. Vans Dunlop Best, Esq.
521 Fast Castle.
Lent by J. H. A. Macdonald, Esq.

THOMSON, William John **Painter**

Born 1771. Died 1845.

Academician 1829 (Hope and Cockburn Award).

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

41 *Craven Street, Strand, London.*
1810 169 The Hansel, or Penny Pig.
178 The Market Girl.
1811 8 Girl at a Well.
15 Musical Boys.
16 Twa Legged Mice in the Pantry.
32 A Captive.
1812 3 Peasant Girl.

4 Peasant Boy.
5 Miniature of Lady.
7 Miniature of Gentleman.
28 Frame, containing Two Miniatures.
113 Love and Solitude.
59 *York Place, Edinburgh.*
1813 92 The Young Coquettes, or the Mother's Toilet.
112 Portrait of Lady: Miniature.

EDINBURGH EXHIBITION SOCIETY.

1814 41 Rustic Courtship.
71 Portrait of Gentleman.
116 Miniature of Lady.
117 Miniature of Gentleman.
118 Miniature of Lady.
119 The Student.
121 The Idler.
122 A Frame containing Three Miniature Portraits of Two Ladies and Gentleman.
123 A Frame, containing the Miniature Portraits of a Nobleman and his Lady.
124 Miniature of Gentleman.
125 Miniature of Gentleman.
126 Miniature of Lady.
127 The Age of Innocence.
1815 35 View at Culross.
48 Portrait of Lady.
61 Landscape View near Woodford, Essex.
63 Composition.
67 Cottage Girl and Child.
87 Portrait of Gentleman.
90 Landscape: Composition.
114 Portrait of Gentleman.
116 Portrait of Lady.
117 Portrait of Lady.
121 Portrait of Lady.
149 Shipwreck.
150 Portrait of Naval Officer.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

20 *Dundas Street, Edinburgh.*
1821 15 Boy Fishing.
50 Portrait of Gentleman.
51 Frolick at the Toilet.
52 Portrait of Gentleman.
96 The Grace.
112 Portrait of Gentleman.
115 Portrait of Lady.
116 Hebe.
118 Portrait of Gentleman.
4 *Dundas Street, Edinburgh.*
1822 139 Portrait of Gentleman.
144 Miniature Portrait of his Daughter.
145 Miniature Portraits of Lady and Two Children.
150 Miniature Portrait of Lady.
157 Portrait of Lady.
202 Gilbert Laing Meason, Esq.
206 Portrait of Child, Son of Gilbert Laing Meason, Esq.
207 Portrait of Gentleman.
212 Portrait of Lady.
217 Portrait of Gentleman.
1825 78 Portrait of Lady.
79 H. W. Williams, Esq.
80 Portraits of Lady and Gentleman.
1826 188 Portrait of Lady.
47 *Northumberland Street, Edinburgh.*
1827 3 Visit of Consolation to the Sick.
63 The Gleaner.
92 Family Group: Children of J. Mackenzie, Esq., Younger, of Hilton.
94 The Blind Beggar of Bethnal Green.
247 Portrait of Lady.
248 Captain Coutts Crawford and Dr. G. Cook.
249 Comedy.
251 The Duchess of Roxburgh, the Duke of Roxburgh, and Lady Matilda Bruce.
1828 89 Effie Deans.
94 Girl with Pitcher.
99 The Monk.
113 Reuben Butler and Jeanie Deans.
123 The Fortune Teller.
238 The Deserted Fair.
259 Benjamin Bell, Esq.
266 The late Mrs. Brodie.
269 Mrs. Meickleham.
270 Masters Tandy.
271 Portrait of Young Lady.
272 H. Rolland, Esq.

Thomson, William John—*continued*

1829 15 The Mountain Daisy.
52 The Student.
54 An Old Head: a Study.
87 Portrait of an Officer.
88 Portrait of Young Gentleman.
112 Portrait of Young Gentleman.
121 The Garland.
138 The Comparison.
147 My Boy Tammy.
261 Three Portraits.
1830 47 Portrait of Gentleman in Highland Dress.
52 John Wood, Esq.
84 Cabinet Portrait of Young Gentleman.
92 The Tribute Money.
97 Portrait of an Officer.

SCOTTISH ACADEMY.

57 *Northumberland Street, Edinburgh.*
1830 42 Cabinet Portrait of Old Lady.
124 Portrait of Lady.
141 The Wild Strawberry.
214 The Prodigal Son.
216 The Tame Canary.
243 Portrait of Gentleman.
250 Dorothea, from 'Don Quixote.'
303 Group: The Favourite Goldfinch.
313 William Thomas Trotter, Esq., E.I.C. Civil Service.
1833 10 A Fruit Girl.
114 William Wood, Esq.
163 Portrait of an Artist.
197 Christ blessing the Little Children.
217 Musidora.
230 Miss Frolick.
252 Miniature of Mrs. Hay, Yr., Seggieden.
253 Miniature of Child.
254 Miniature of Young Lady.
1834 31 Musical Boy.
59 Lady at her Study.
171 Mrs. Gaskill.
275 Miniature Portrait of Lady.
1835 35 The Saturday's Penny.
95 James Crawford, Esq.
150 The Soldier's Return.
157 Lavinia and her Mother.
220 James Pringle, of Torwoodlee, Esq.
273 Portrait of Gentleman.
274 Portrait of Lady.
275 Portrait of Gentleman.
1836 28 Boys celebrating the King's Birth Day.
45 Rivals: Breaking the Merry Thought Bone.
68 Girl with Wild Flowers.
104 Musical Trio.
211 William Kerr, Esq., late Secretary of the Post-Office.
241* Portrait of Gentleman.
242 View on the Water of Leith, near Slateford.
313 Miniature of the Rev. C. H. Terrot.
1837 42 Portrait of Gentleman.
56 Portrait of Lady.
61 Portrait of Gentleman.
86 A Pastoral Scene from the 'Gentle Shepherd.'
96 The Proposal.
267 Boy Fishing.
332 Portrait of Lady.
333 Portrait of Gentleman.
1838 103 The Good Samaritan.
114 A Land Storm.
135 Portrait of Young Lady.
162 Antiquarians.
167 The Poacher.
226 Rushby Burn: a Landscape.
306 Temperance and Comfort.
307 Drunkenness and Misery.
334 Miniature Portrait of Young Lady.

ROYAL SCOTTISH ACADEMY.

1839 79 View near Queensferry, and Dundas Castle.
182 Portrait of Lady.
191 Scene in Cumberland.
237 Gleaners Commencing.
279 A View on the Cairn, Irongray.
281 On the Firth of Tay.
330 Portrait of Gentleman in Canadian Dress.
346 Land Storm.
352 Scene in the Apennines, from an Amateur's Sketch.
28 *Rutland Street, Edinburgh.*
1840 20 An Autumn Scene in Dumfriesshire.

39 A View near Chester.
60 View on the Esk, near Hawthornden.
66 The Retreat of Balfour of Burleigh: Composition.
78 A Visit to the Spaewife.
116 Old Haddington Cathedral.
242 View in Dumfriesshire, above the Village of Duncow.
280 Kinnaird Castle, overlooking the Carse of Gowrie.
283 Hagar in the Wilderness.
1841 111 Portrait of Lady.
119 The Harvest Moon.
120 Amisfield Castle, Dumfriesshire.
278 Sunny Twilight.
280 Graham's Glen.
334 St. Abb's Head: Storm Passing off.
366 View near Boxhill, Surrey.
399 The Prodigal Son.
3 *Dean Terrace, Edinburgh.*
1842 120 Old Bridge on the Bran, near Dunkeld.
131 Clifford Castle, on the Wye.
173 View near Epsom, Surrey.
209 The Water of Leith.
252 Bleaching-Green Gossips.
324 View at Kirkland, near Hermiston.
1843 7 A View on the Esk, near Hawthornden.
135 A Visit of Benevolence.
326 View near Ardrossan Moss. ('Miss A. Thomson' substituted in MS. for Artist's name in Catalogue.)
361 The Invalid, and Female Sympathy.
379 View from the Top of Craigleith Quarry.
393 Jacob's First Meeting with Rachel.
1863 212 The Painter. (R.S.A. Collection.)
Lent by the Royal Scottish Academy.
367 Frame containing Six Miniatures.
Lent by William T. Thomson, Esq.
1880 525 Frame containing:
1. James, Infant Son of the Artist.
2. Andrew Wood, Esq.
3. Johanna, Infant Daughter of the Artist.
4. The Princess Amelia.
5. Queen Charlotte: Sketch for a larger Miniature.
6. T. Campbell, Esq.
7. Mrs. William Wood.
8. William Wood, Esq.
9. Miss Colquhoun.
Lent by W. Thomas Thomson, Esq.
527 Frame containing:
1. Mrs. Nicholson.
2. Mrs. Rollo (anno 1813).
Lent by Miss Rollo.
3. Love nursed for Solitude.
4. Anthony Tod Thomson.
5. Miss Johanna C. Thomson.
6. Mrs. Spens.
7. The Duke of Roxburghe when a Boy.
8. Mrs. William J. Thomson.
Nos. 1 and 3-8 lent by W. Thomas Thomson, Esq.
530 Miniature, painted on Ivory, of Hugh William Williams, 'Grecian Williams.'
Lent by Miss Marshall, Edinburgh.
532 W. T. Thomson when a Boy.
Lent by W. T. Thomson, Esq.

THORBURN, Robert
Miniaturist and Painter

Born 1818. Died 1885.

Hon. Member 1857.

1835 291 Miniature of Lady and Child.
47 *Great King Street, Edinburgh.*
1836 79 Portrait of Gentleman.
258 Portrait of Gentleman, with Pony and Dogs.
293 Miniature Portrait of Gentleman.
297 Miniature Portrait of Lady.
298 Miniature Portrait of Lady.
299 Miniature Portrait of Lady.
307 Portraits of Gentleman and his Family.
1847 458 The Duchess of Buccleuch, the Lady Victoria Scott, the Lady Georgina Balfour, and Lord Charles Scott.
1851 492 Her Most Gracious Majesty, H.R.H. the Princess Helena, and H.R.H. the Prince Alfred.
Lent by H.R.H. the Prince Albert.

Thorburn, Robert—*continued*

77 *Upper Berkeley Street, Portman Square, London.*
1852 543 H.R.H. the Prince Albert and the Duke of Saxe-Coburg Gotha.
Lent by Her Most Gracious Majesty.
1853 521 The Lady Lindsay and her Sister, Miss Lindsay, of Balcarres.
2 *Gloucester Square, Hyde Park, London.*
1854 527 Mrs. Alex. Cunningham Robertson.
47 *Ebury Street, Eaton Square, London.*
1855 577 Mrs. Milner.
581 Viscountess Maidstone.
584 Lord William Thynne.
1856 137 The Countess of Ellesmere.
Lent by the Earl of Ellesmere.
1880 425 The late Duke of Wellington and his Grandchildren.
Lent by the Baroness Burdett Coutts.
526 The Marchioness of Waterford and Countess Canning.
Lent by Louisa, Marchioness of Waterford.
531[8] The Marquis of Waterford.
Lent by Louisa, Marchioness of Waterford.
1887 559 Miniature Portrait of Lady.
Lent by the Rt. Hon. the Lord Justice-General, John Inglis.

VALLANCE, William Fleming
Painter

Born 1827. Died 1904.

Associate 1875. Academician 1881.

2 *Greenside Place, Edinburgh.*
1848 510 Portrait.
9 *High Terrace, Edinburgh.*
1849 568 Portrait of Lady.
22 *Society, Brown Square, Edinburgh.*
1853 63 Edinburgh, from Corstorphine.
222 Luxury: a Sketch.
290 The Truants.
640 Portrait of Lady.
1854 258 'The Bairns they got Fun wi' John Maut.'
510 Portraits of Lady and Child.
628 Portrait of Lady.
1855 73 On the Water of Leith, near Currie.
134 Muirland, near the Pentlands.
628 Portrait of Boy.
1856 493 Old Bridge at Currie.
1857 312 Pier-Head: Sunset.
456 The Burning of the Amazon Steamship, at Midnight.
471 Study of Old Houses.
6 *Argyle Square, Edinburgh.*
1858 32 The Lighthouse.
492 A Fresh Breeze: Fishing Boats off Dunbar.
512 Burntisland Harbour: Afternoon.
561 Near Dunbar.
582 The Lighthouse.
681 Portrait of Lady.
1859 97 The Tug.
320 St. Andrews Bay.
661 Portrait of Lady.
695 Herring Boats in a Storm.
1860 214 At Dunbar: Breeze from the West.
233 The Combat.
Lent by A. L. Dowie, Esq., Glasgow.
245 The Coaster.
476 The Sound of Mull.
761 Near Aberdour.
816 On the Beach, Low Water, near Burntisland.
821 A Group of Boats on the Sands.
1861 53 St. Margaret's Hope, Queensferry.
276 A Study: Wolf's Crag.
343 Study of an Interior.
536 The Abandoned.
585 A Study on the East Coast.
1862 269 Morning: Hazy Effect.
402 The Last of the Wreck.
547 Among the Breakers, near Dunbar.
1863 1 On the Beach, near Newhaven.
457 The Ferry-Boat.
1863 120 Combat.
Lent by A. S. Downie, Esq.
123 The Storm.
1864 169 John and William, Sons of John M'Laren, Esq.
193 Study, near Craig House.
483 A Study.
Lent by William McTaggart, Esq., A.R.S.A.
550 Study, near Craig House, Edinburgh.
555 The Village Burn.
641 Cornfield, Mickle Earnock.

3 *Macnab Street, Edinburgh.*
1865 264 Doddy and Granny.
323 Time and Tide: The Herring Fleet leaving Harbour.
377 Boats on the Beach, waiting for the Tide.
441 Study: Storm passing off.
541 A Harvest Field near Belhaven.
681 Great Expectations.
707 The Draw-Well, near Mickle Earnock.
1866 166 Children of J. M'Laren, Esq.
354 'What care these roarers for the name of king?'
781 The Piper's Lesson.
1867 526 Sunrise on the Firth of Forth.
560 Newark Castle.
643 Dunbar, from the Sea: Storm passing off.
853 'Break, break, break, O Sea!'
862 Pittenweem.
Lent by J. C. Bell, Esq., Broughty Ferry.
1868 497 Billowness.
549 'The Salute.'
959 Fast Castle: Moonlight.
1003 Scarborough Bay.
1869 175 A Summer Evening on the Forth: Hopetoun.
479 Strolling Mountebanks.
516 Ellangowan Castle.
709 On the Forth, above Queensferry.
730 Blackness Castle, above Queensferry.
881 St. Margaret's Hope: Twilight.
890 Towing into Port.
1 *Mound Place, Edinburgh.*
1870 601 Near Auchmithie: The Antiquary and Mucklebacket.
617 Scuir-na-Gillean, Skye.
727 Crossing the Bar.
1871 174 Loch Gair, Loch Fyne.
237 Evening: Loch Gair, Loch Fyne.
267 An Anchor: Tarbert, Loch Fyne.
292 A Summer's Day: Lochgair.
372 Working the Nets.
740 Reading the War News. (Diploma Work. R.S.A. Collection. Picture, same title, bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
1872 43 'The Bards of Bressay.'
47 The Boat Nonst, Sound of Noss.
Lent by John Cockburn, Esq.
169 Young Shetlanders.
Lent by John Cockburn, Esq.
301 Bressay, from the Noss, Shetland.
324 The Sound of Noss.
Lent by John Walker, Esq., Shetland.
590 Peat Boat, Shetland.
1873 13 'Salmon Fishers on the Corrib River,' and the Claddagh, Galway.
414 The Blind Arch, from Spanish Place, Galway.
447 Time and Tide.
566 Irish Market, Blind Arch, and Galway Bay.
964 'May this same ivver be betwane uz. darlint!'
1004 'Water, water everywhere,
Nor any drop to drink.'
1874 30 Galway, on the Corrib: from the River to the Bay.
245 Irish Whispers.
346 'The Holy Well,' Lough Atalia, Galway.
391 Crossing the Bar: Sketch for larger Picture.
767 On the Corrib, Galway: Market Day.
967 Bothered.
Lent by J. Julius Weinberg, Esq., Dundee.
989 On the Way to the Meeting: 'A Home Ruler, if yez plaise.'
Lent by J. Julius Weinberg, Esq.
1039 Donnybrook.
1875 46 The Hero's Targe, Glenfinlas.
219 A Bit in Glenfinlas.
Lent by Wm. M'Gregor, Esq., Edinburgh.
397 'Och-Hone!'
423 Contrarieties.
897 Ripening to the Harvest, Wicklow.
938 'Vox Populi.'
1876 126 The Turn of the Tide.
206 Loch Vennachar.
375 The Pass of the Trossachs.
660 In Glenfinlas.
Lent by Wm. Braid, Esq., Edinburgh.
706 Miss Lizzie Green.

Vallance, William Fleming—*continued*

1078 'Hould up now, Darlint.' (Dundee Art Gallery. J. G. Orchar Bequest, 1898, for projected Gallery at Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by James G. Orchar, Esq., Broughty Ferry.

1877 45 Meadow-Hay.
164 The Brig o' Turk.
177 The Bracken Boat.
232 Salmon-Fishing on the Corrib.
978 Breakers.

1 *Alva Street, Edinburgh.*

1878 99 An April Day: Bay of Gullane.
221 Leisure Hours: Lochfyne.
275 Largo Bay.
414 A Fresh Breeze.
833 A Ford on the Errachy, near Struan.
850 The Vale of Athole.
901 On the Errachy.
Lent by Otto T. Leyde, Esq., A.R.S.A.

1879 115 Fresh, on the East Coast.
178* Roslin Castle, from Lee Wood.
280 A Message from the Shore.
286 Old Castle, Dunbar.
381 'What of the night? An oft-told tale,—
An angry sea, a nor'-east gale.'
430 A June Day in the Lewis, Stornoway.
515 Flora.

1880 133 The Busy Clyde.
164 'Outward Bound': Bowling.
730 A Grim Nor'-Easter.
849 Gaurach Bay.
854 Bowling Harbour.
856 The Vale of the Clyde.
1037 Yachts at Anchor.

1880 16 The Bard of Bressay, Sound of Noss.
Lent by Joseph Green, Esq.
429 Bothered.
Lent by J. J. Weinberg, Esq.
450 On the Way to the Meeting.
Lent by J. J. Weinberg, Esq.
491 The Fern Harvest.
Lent by James M'Kelvie, Esq., Edinburgh.

12 *Queen Street, Edinburgh.*

1881 138 The Port of Leith. (*Vide* 1905, No. 191.)
166 Loch Long: a Breezy Day, near Arrochar.
246 The Mouth of the Clyde.
328 Forging Ahead.
412 The Vale of the Clyde, from Old Kilpatrick.
977 The Turn of the Tide.
998 Gipsy Tent, near West Wemyss.

1882 307 On the Humber: Barges in Tow.
316 Shipping on the Humber.
1039 Tinker Encampment, looking towards West Wemyss.

Oakleigh Villa, Wardie.

1883 252 The Fish Auction.
339 The Path through the Wood.
842 Above the Weir.
885 Autumn Tints.
906 Near the Auld Brig, Cramond.
917 The Edge of the Planting.

1884 26 Knocking on the Harbour Wall.
191 'Within a mile o' Edinburgh toun.'
322 The Day after the Storm.
325 Harvest-Time: Leadin' in.
554 The Voice of the Mountain.
957 The Last Boat.
973 Along the Shore: Spring-time.

1885 47 A Misty Day on the Forth.
231 The Auld Pier, Burnmouth.
309 The End of the Week.
399 On the Tweed: Morning.
498 Mina and Bronze.

1885 61 'The Whinny Knowe.'
252 'The Back o' th' Brae.'
255 'The Edge o' th' Loch.'
279 Yachting: Blowing Fresh.
323 Rising Tide.
369 Lee Shore.
419 Fishing Boats, off Stornoway.
468 Yachting, on the Forth.
670 The Old Village, Monzie.
718 Fishermen's Sunday Morning.

1886 19 The Border Line (Berwick-on-Tweed).
60 'For though his body's under hatches,
His soul is gone aloft.'
379 'Time and Tide.'
468 The End of the Week.
945 Burnmouth Harbour.
969 On the Whitadder, near Allanton.
1063 Waiting the Tide.

1887 27 November.
162 Near Arrochar, Loch Long.
Lent by J. Y. Guthrie, Esq.
208 'The Run for Berwick': Morning after Rain.
261 Salmon-Fishers: Mouth of the Tweed.
754 Norham Castle.
791 The Last Blink.
820 The Gathering Cloud.
1887 220 Early Spring.
234 'When Fields were Green.'
279 Loch Long, from Whistlefield.
405 The Corner of the Field.
416 June: 'An' Sweet the Hawthorn Blossom.'
1888 809 Pat's Blarney.
827 The End of the Week.
957 The Turf Boats on the Corrib.
7 *North St. David Street, Edinburgh.*
1889 354 One Summer's Day: Port of Leith.
401 The Jetty, Leith.
861 The First Try: After the Storm.
904 Loch Goil.
906 'My Hieland Hame.'
1890 35 Border Salmon-Fishers.
55 Mouth of the Tweed: Evening.
303 Newhaven.
331 Making the Harbour, Dunbar.
47 *Great King Street, Edinburgh.*
1893 103 'The Summer Drave' Herring Boats leaving for their Station.
158 Saturday Eve: West Coast.
1894 175 Eyemouth Harbour.
227 The Harbour under the Hill.
1895 256 The Birthplace of Scotland's Freedom.
405 The Rival Fishers.
1896 62 The Slack of the Tide.
91 Near Balerno.
1898 377 On Loch Fyne.
522 The Slack of the Tide: Evening.
1899 632 Loch Long, from Arrochar.
1900 648 On the Cliffs: the Tweed in the distance.
699 On the Devon.
770 A Tide Flow on Ragged Rocks.
1901 683 Eyemouth Harbour: Slack of the Tide.
693 Berwick-on-Tweed.
715 The Recall to the Front. The Soldier's Farewell. The Shetland Isles.
1902 167 The End of Loch Long.
1905 58 Aranmore Castle, near Galway.
Lent by J. J. Weinberg, Esq.
74 In the Trossachs.
Lent by William McTaggart, R.S.A.
86 Edinburgh, from Craigmillar.
Lent by J. J. Weinberg, Esq.
191 The Port of Leith. (*Vide* 1881, No. 138.) (Dundee Art Gallery. Presented by John Robertson, 1881. Sketch of subject, 5×7 in., bequeathed in 1898 by J. G. Orchar to the burgh of Broughty Ferry. *Vide* Orchar, 'Index of Lenders.')
Lent by the Albert Institute, Dundee.
279 'Break, Break, Break, O Sea!'
Lent by William McTaggart, R.S.A.
299 Storm and Rescue off Dunbar.
Lent by William McTaggart, R.S.A.

WALLS, William — Painter

Born 1860.

Associate 1901. Academician 1914.

11 *Rosehall Terrace, Dalkeith Road, Edinburgh.*
1883 284 Study of a Goat's Head.
407 On the Dour Burn.
622 Nanny.
651 On the Dour Burn.
Harriebrae, Dunfermline.
1885 256 A Young Lion.
280 Tiger's Head.
364 Adoration.
449 The Spanish Farm, Antwerp.
652 At Liberty.
1886 16 Mud and Stud.
803 In the Desert.
1887 272 In October: High Noon in the Fens.
Lent by the Right Hon. H. Campbell Bannerman, M.P.
486 First Lessons in Weather Lore.
2 *Queen Street, Edinburgh.*
1888 63 Passing Clouds.
64 By the Dike-Side.
85 Pastures by the Sea.

Walls, William—*continued*

Harriebrae, Dunfermline, and Studio, Nether Liberton, Edinburgh.

1889 129 A Nanny-Goat.
158 Setter.
273 Mare and Foals.
Lent by Andrew Mitchell, Esq., Alloa.
465 Under the Alder Trees.

Nether Liberton, Edinburgh.

1890 62 Fortune-telling.
380 Horse-Shoeing.
Lent by John L. Kerr, Esq., Leith.
485 Lowsin'-Time.
1891 33 The Fox's Lair.
184 Washing the Milk-Cans.
1891-2 123 Landscape, with Cattle.
254 Landscape.
373 Lynedoch.
1893 59 Shut Out.
92 Goats Asleep.
241 'Macgregor.'
Lent by A. Montgomery, Esq., Castle-Douglas.
1894 109 A Scaly Monster.
210 Walking Lioness.
234 Puma.
261 Jaguar-Stalking.
1895 105 Marcus.
Lent by Mrs. Maclennan, Laggan.
195 Disturbed.
266 Snow Leopard.
1896 168 Jaguar and Macaws.
1897 71 Ex-Provost Walls, Dunfermline.
159 Cares and Caresses.
175 Watching and Waiting.
691 Seagulls.
1898 203 Otterhounds.
469 Lions Roaring.
740 Camp on the Urr.
1899 55 'Tim.'.
Lent by Douglas Gillespie, Esq., Castle-Douglas.
208 When Racing Days are Past.
1900 55 'Hark! Bellman, Hark!'
170 A Flirtation.
261 Bolting the Otter.
1901 133 Silkies, or Negro Fowls.
363 Reynard at Home.
435 Waiting for the Carriage.
Lent by H. Duncan Christie, Esq., Ordiquhil.
1902 182 Home from the Front: Peace after War, 1901.
Lent by Captain Gilmour, Montrave.
410 Posing.
412 'The Lowing Herd winds slowly o'er the Lea.'
430 Sheila.
Lent by Sir John Gilmour, Bart., Montrave.
461 Darby and Joan.
1903 516 Falls of Shin.
Lent by Andrew Carnegie, Esq., Skibo.
1904 200 Anne.
287 Through the Wood.
529 A Misty Day: Spinningdale.
1905 91 The Three Bears.
105 The Great Ice Bear.
544 The Death of the Roebuck.
1906 408 Polly Stuart.
Lent by Iain Ramsay, Esq., Islay.
430 A Kildalton Group.
Lent by Iain Ramsay, Esq.
1907 47 Polar Bears.
141 The Herd Lassie.
492 An Arboreal Cat.
1908 166 The Wounded Swan. (Diploma Work. R.S.A. Collection.)
193 The Last Lair.
362 Clouded Tiger.
1909 112 Ounce.
259 Startled.
298 The Airdeens.
1910 40 An Interrupted Meal.
228 Out of Reach.
439 The Swan's Last Voyage.
1911 53 Yellow Trout.
63 Cave Dwellers at Play. (Scottish Modern Arts Association. Bought 1911.)
207 The Presence in the Wilderness.
1912 29 In Good Condition.
93 A Lioness robbed of her Whelps.
289 The Puma at Home.
1913 91 Mountain Dwellers: Snow Leopards.
337 Lioness Feasting.
347 Startled: Tiger Cat.

574 Sleeping Lion.
1914 107 The Old White Horse.
147 The Sawmiller's Tree.
179 'The Wolf's long howl from Oonalaska's shore.'

Kaimes Road, Murrayfield.
1915 170 Lioness and Cubs.
505 The Aurora.
519 Jaguars at Play.
Lent by James Crombie, Esq.
1916 180 Moonrise on the Dornoch Firth.
192 A Pair of Nutcrackers.
329 The Lion Cubs' Nursery.
516 The Lily Loch.

WALTON, Edward Arthur Painter

Born 1860.

Associate 1889. Academician 1905.

113 *West Regent Street, Glasgow.*
1880 189 The Bend of the River.

134 *Bath Street, Glasgow.*
1881 654 A Surrey Lane.
1884 259 Autumn Sunshine.
752 Wood and Meadow.
945 Moorland.
1120 At Roseneath.

160 *Bath Street, Glasgow.*
1885 441 November.
1886 948 Feeding Fowls.
1106 The Herd.
1123 A Morning Errand.
1887 727 A Morning Walk.
817 A Pastoral.
1888 796 Broadway: The End of the Village.
941 An Artist's Model.
943 The Main Street, Broadway.
961 A Farm Road.
1889 194 Portrait.
420 Landscape.
945 The Grandfather's Garden.
Lent by Robert Shaw, Esq., Glasgow.

4 *West Regent Street, Glasgow.*
1890 274 Landscape.
Lent by T. G. Bishop, Esq.
629 Phillis.
695 Sunshine.

203 *Bath Street, Glasgow.*
1891 372 Girl in Brown.
Lent by William Rowatt, Esq., Paisley.
1891-2 144 Landscape. (Neue Pinakothek, Munich. Bought 1895.)
259 'Bluette.'
673 Jean.
Lent by James Garroway, Esq., Helensburgh.
1893 55 Morning.
117 Sir James King, Bart. (Kelvingrove Art Gallery, Glasgow. Painted for the Corporation, 1891.)
328 Noon.

22 *West Cromwell Road, Kensington, London.*
1895 226 The Bend of the River.
Lent by James Fulton, Jun., Esq., Glasgow.
1896 144 Muriel Wylie Hill.
Lent by Robert Wylie Hill, Esq., Glasgow.

37 *Cheyne Walk, Chelsea, London.*
1897 234 James Graham Mylne, Son of James Mylne, Esq.
331 Leith Hill: Landscape.
377 Landscape.
421 Mrs. Richard Walton.
1898 269 Head of a Girl.
Lent by David Hennedy, Esq., Bothwell.

73 *Cheyne Walk, Chelsea, London.*
1899 118 Miss Aimée de Bourgh.
171 Mrs. James Mylne.
252 The White Horse: Landscape.
Lent by J. J. Cowan, Esq.
685 Mr. James Glenny.
1900 269 Miss Betty Mylne.
728 Cheyne Walk.
1901 219 Miss Margaret Macfarlane.
1902 371 Girl with a Red Jacket. (Ghent Museum. Bought 1902.)
743 Gate of the Fens, Suffolk.
1903 266 Landscape.
367 Miss Mary Mylne.
373 Margery.
1904 508 The late George Hamilton, Esq.
Lent by Mrs. Hamilton, Paisley.

7 *Belford Park, Edinburgh.*
1905 347 Son and Daughters of Thomas Lindsay Watson, Esq.

Walton, Edward Arthur—*continued*

1906 125 J. J. Cowan, Esq.
228 A Scottish Landmark.
391 Mrs. Ewan Macpherson.
1907 29 St. Mungo: a Legend of Glasgow Cathedral.
Lent by John James Burnet, Esq., A.R.S.A.
214 J. W. Cruickshank, Esq.
255 Miss Wilda Binnie.
Lent by John Binnie, Esq., Kilmacolm.
1908 73 The Meadow and the Mill.
173 Lady Smiley.
252 Sir Walter Thorburn.
1909 129 Sir William Crookes, F.R.S. (Royal Society's Collection, London.)
172 A Border Landscape.
189 Mrs. T. B. Bury.
1910 158 The Hon. Lord Adam.
205 Professor Alexander Crum Brown.
1911 76 J. G. Bartholomew, LL.D.
Lent by J. G. Bartholomew, Esq.
128 Mrs. R. O. Pitman.
Lent by R. O. Pitman, Esq.
187 Miss Nan Paterson.
1912 106 Mrs. Hugh Miller.
166 William Stuart Fraser, Esq., W.S.
Lent by the United Free Church of Scotland, Edinburgh.
1913 53 Andrew Carnegie, Esq., of Skibo.
Lent by the University of St. Andrews.
93 Rev. William Miller, C.I.E., D.D., Principal of Madras Christian College. (U.F. Assembly Hall, Edinburgh.)
267 Mrs. Munro, of Auchinbowie.
1914 103 John Kirkhope, Esq.
199 The Mother.
284 Professor Jas. Geikie, F.R.S. (Royal Scottish Geographical Society's Collection, Edinburgh.)
1915 152 Theodore Salvesen, Esq.
202 The Old Ash Tree.
Lent by James Howden Hume, Esq.
371 A. J. Dunlop, Esq., C.I.E.
525 General Assembly of the Church of Scotland.
Lent by Lord Glenconner.
1916 118 Lieut. Thos. Burrell, 9th H.L.I.
154 W. Inglis Clark, Esq., D.Sc., F.R.S.E.
361 A Warden of the Marshes.

WATSON, George — Painter

Born 1767. Died 1837.

Foundation Academician 1826.

FIRST PRESIDENT 1826-1837.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

(Watson was President of the Society 1808-1812, Raeburn succeeding him 1812-13.)

3 *James' Square, Edinburgh.*
1808 1 Lieut.-Colonel Sir J. Dalrymple, Bart.
79 A Young Lady: Effect of Candle-light.
82 Miss Betsey musing.
83 Bishop Hay.
84 Portrait of a Young Lady.
88 Effect of Candlelight and Twilight.
91 Lieut.-Col. Stewart, of Allanbank.
95 Mrs. Gillon.
116 Portrait of Boy on the Seashore.
117 An Old Man's Head.
142 Sir Adam Ferguson.
147 Mrs. Claud Russell.
150 Dowager Lady Maxwell, Springkell.
159 Joseph Gillon, Esq.
160 Children going to School.
161 Portrait of Young Lady.
162 The Earl of Buchan.
175 Master Doyce.
10 *Forth Street, Edinburgh.*
1809 1 Portrait of an old Scotch Jacobite.
12 Group: John, Thomas, and Horatio Nelson, Sons of Thomas Dallas, Esq.
101 Portrait of Himself.
103 A Domestic Scene: Effect of Fire-light.
104 The Right Hon. William Coulter, Lord Provost.
111 Portrait of Gentleman.
112 Portrait: Full-length of a Gentleman.
116 A Young Lady at her Toilet.
117 Edward Clavering, Esq., Barringtown.

135 The Rev. Doctor Jamieson.
136 Group. Painted by Candle-light.
175 General Durham.
208 The Earl of Clanwilliam: Full-length.
211 General Hardyman: Full-length.
214 Admiral Vashan.
215 Portrait of Young Lady.
216 Mrs. Dr. Macknight.
1810 63 Captain Pringle.
75 Mr. Fraser, the High School.
82 General Dickson.
110 Gilbert Hall, Esq.
111 Colonel Alston.
112 Sir John Pringle, Bart., Stitchell.
128 John Grant, Esq., Leghorn.
135 The Steward.
143 Mr. Scott, of Sinton.
153 Group: Dowager Lady Pringle, Miss Baillie, Mellerston, and Miss Tod, Drygrange.
167 Mrs. Scott, of Sinton.
187 Heads of Children.
197 Full-length of Sergeant-Major Gould, of the 1st Regiment Royal Edinburgh Volunteers. Painted for the regiment by desire of Capt. Whyte.
1811 45 Mrs. Mackay.
57 Lord Elibank.
92 Captain W. Johnstone Hope, M.P., Lady Ann Johnstone Hope, and Two Daughters in a Jolly Boat, their Four Sons as Sailors.
120 The School.
133 Dr. M'Knight.
145 The Earl of Caithness.
146 Lady Pringle.
155 Lady Anne Wharton Duff.
157 George Robertson, Esq.
189 Portrait of Gentleman.
1812 38 Mrs. Major Hay.
60 The Hon. Colonel Cathcart.
67 Portrait of Young Lady.
69 Portrait of Bishop.
70 Mrs. General M'Leod.
79 A. Skirving, Esq. (Scottish N.P.G. Presented by R.S.A., 1910.)
99 Portraits of Lady and Child.
131 Last Will and Testament.
135 Portrait of Lady.
145 Mrs. Robert Campbell and Children: An Apotheosis.
159 Portrait of Gentleman.
178 Lady M'Kenzie and Child.
187 Lady Elizabeth M'Gregor Murray and Child.
189 Master Hay M'Kenzie.
1813 25 The Rev. Mr. Peddie. Painted at the desire of his Congregation.
37 Portrait of Lady.
46 Sacred Music.
48 Portrait of Lady.
67 Captain Fraser, R.N.
68 Captain Boyle.
80 Colonel Leighton.
117 Portrait of Gentleman.
120 Portrait of Lady.
129 Mr. Jameson.
153 Portrait of Gentleman.
190 John Lamont, Esq., and Grandchild.
193 The Hon. Lord Bannatyne: Full-length.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1821 49 The late Benjamin West, Esq., *P.*R.A. (N.G. of Scotland. Presented by the R.S.A., 1910.)
79 Portrait of Lady.
128 General Graham Stirling.
150 Mrs. Campbell.
151 William Dixon, Esq.
154 A Group.
160 Miss Cruikshank, of Langley Park.
176 Portrait of Lady.
187 The Woodcutter.
1822 83 Portrait of Lady.
153 Portrait of Lady.
161 Portrait of Gentleman.
180 Portrait of Lady.
189 Portrait of Lady.
196 A Lowland Shepherd Boy.
214 Portrait of Gentleman.
225 Portrait of Gentleman.
227 Portrait of Lady.
1824 122 The Hon. Lord Cringletie.
133 Portrait of Young Lady.
145 Sir Evan Murray Macgregor, Bart.

Watson, George—*continued*

184 Major Macgregor.
1825 49 Portrait of Lady.
65 Portrait of Gentleman.
90 Lady Macgregor Murray.
112 M'Donald, Esq., of Berrodale.
1826 18 Rev. Dr. Dick, Glasgow.
53 Sylvester Reid, Esq.
60 Peter Begbie, Esq.
129 P. Murray Threipland, Esq.
165 Master Gibson, Younger, of Pentland.
168 The Author.

SCOTTISH ACADEMY.

10 *Forth Street, Edinburgh.*
1827 6 Head: a Study.
182 Portrait of Lady.
185 Sir Charles Kerr.
196 The Hermit. (*Vide* **1831,** No. 1.)
205 — M'Pherson, Esq., of Jamaica Assembly.
220 James Hogarth, Esq.
230 The Rev. Dr. Robertson, of Leith. Painted by desire of his Congregation.
1828 44 Colonel MacDonald and his Lady.
126 Forrest Alexander, Esq. Painted by desire of the Directors of the Commercial Bank of Scotland.
181 The Evening of Life.
208 —— Dick, Esq.
215 The Rev. Dr. Thomson, of St. George's.
258 Portrait of Gentleman.
1829 1 Jewish Doctor.
30 Portrait of Gentleman.
91 The Rt. Rev. Bishop Paterson.
106 Portrait of Lady.
138 The Old Soldier.
1830 1 The Female Ornithologist.
36 Portrait of Gentleman.
80 Sir Peter Murray Threipland, Bart.
234 A Study.
1831 75 The Narrative Interrupted.
252 Portrait of Lady.
1831 1 The Hermit. (*Vide* 1827, No. 196.) (Exhibited as Diploma Work, owned by Scottish Academy. Not now in Diploma Collection. Withdrawn as nearly obliterated.)

ROYAL SCOTTISH ACADEMY.

1850 190 The late George Watson, Esq., first President of the Royal Scottish Academy. (*Vide* **1863,** No. 201.)
1863 143 William Smellie, F.R.S.E. (Scottish N.P.G. Presented by Trustees of William Smellie Watson, 1874.)
Lent by W. Smellie Watson, Esq.
172 Portrait.
Lent by W. Smellie Watson, Esq.
201 The Painter, first President of the Royal Scottish Academy. (*Vide* 1850, No. 190.) (One version, to waist, probably this, given to R.S.A. by Artist's Son, and in 1910 presented by R.S.A. to Scottish N.P.G. Another version, half-length, N.G. of Scotland, presented by Arthur Sanderson, 1905.)
Lent by Mrs. Watson.
242 A Lady in a Fancy Dress.
Lent by W. Smellie Watson, Esq.
274 The late Rev. Andrew Thomson, D.D.
Lent by the Misses Thomson.
388 Miniature of Gentleman.
Lent by W. Smellie Watson, Esq.
389 Miniature of Lady.
Lent by W. Smellie Watson, Esq.
1880 205 Forest Alexander, Esq.
Lent by the Commercial Bank of Scotland.
236 Fancy Portrait of Lady with Veil.
Lent by William Watson, Esq.
302 Skirving Family: Heads.
Lent by J. Hope Finlay, Esq.
303 Dr. Hamilton.
Lent by the Royal Infirmary.
304 W. Smellie Watson when a Boy.
Lent by John Watson, Esq., Edinburgh.
324 Mrs. Watson, of Overmains. (N.G. of Scotland. Presented by Arthur Sanderson, 1905.)
Lent by John Watson, Esq.
328 The late John Watson.
Lent by John Watson, Esq.
330 Dr. Alexander Wood, commonly called 'Lang Sandy Wood.'
Lent by the Lord Justice-General, John Inglis.

392 Mrs. Campbell, Kingston, Jamaica.
Lent by W. T. Thomson, Esq., Edinburgh.
515 Mrs. Gairdner, Mount Charles.
Lent by Miss Gairdner.

WATSON, John
See GORDON, Sir John Watson

WATSON, William Smellie Painter

Born 1796. Died 1874.

Foundation Academician 1826.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

10 *Forth Street, Edinburgh.*
1812 174 A Drawing from a Bust of Cicero.
1813 54 Portrait of the Ettrick Shepherd.
187 Portrait of Young Lady.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

1821 109 Portrait of Young Gentleman.
111 Portraits of Gentleman, Lady, and their Family.
123 Captain Kippen, R.N.
179 The Billet Doux Intercepted.
184 The Weary Travellers.
1822 160 Portrait of Young Gentleman, with his Favourite.
165 Portrait of Lady.
176 Portrait of Lady.
199 Portrait of Lady.
1824 89 The Infant Moses in the Bulrushes.
93 Portrait of Gentleman.
132 Portrait of Young Gentleman.
140 Andrew Sceales, Esq.
156 The Right Hon. the Earl of Caithness.
157 Portrait of Lady.
158 The Hon. Mr. Sinclair.
187 Portrait of Lady.
1825 16 Portrait of Gentleman.
26 Portrait of Cavalry Officer.
104 Portrait of Gentleman in Fancy Dress.
105 Portrait of Lady and her Two Sons.
106 Gilbert Laing Meason, Esq.
120 General Sir John Oswald, K.C.B.
1826 17 The Hon. George Sinclair, R.N.
31 The Duchess of Leeds.
39 Lady Catherine Melville.
90 John Whyte Melville, Esq.
144 Mrs. Laing Meason.
169 Portrait of Lady.
220 Portrait of Lady.
221 E. W. Schenley, Esq.

SCOTTISH ACADEMY.

10 *Forth Street, Edinburgh.*
1827 1 —— Tritton, Esq.
13 Jock Gray, the supposed original of Davie Gellatly.
23 Portrait of an Officer in the Hon. East India Company's Service.
33 Portrait of Lady.
48 Girl at a Cottage Window.
175 Portrait of Young Lady, with a South American Goat.
178 Portrait of Lady.
183 Portrait of Gentleman.
217 Portrait of Gentleman.
218 Portrait of Young Lady.
231 Portraits of Two Ladies.
236 Portrait of Lady.
254 Portrait of Gentleman.
1828 3 Portrait of Lady.
79 Portrait of Lady.
81 John Napier, Esq., of Mollance.
125 Portrait of Child.
145 Portrait of Young Lady in a Fancy Dress.
164 Portrait of an Officer.
177 Portrait of Gentleman.
191 Portrait of Gentleman.
205 Portraits of Two Young Gentlemen in Fancy Dresses.
227 Portrait of Lady.
229 Portrait of Gentleman.
232 Professor Paxton.
243 Portrait of Lady.
1829 23 Portraits of Lady and Children.
56 A Peasant Girl.
70 Portrait of Lady.
84 Captain Smollett, R.N.
149 Mrs. Napier, of Mollance.

Watson, William Smellie—*continued*

207 Girl in Swiss Costume of the time of William Tell.
229 Portrait of Gentleman.
1830 18 Portrait of Gentleman.
46 Portrait of Lady.
137 John Baird, Esq.
155 La Sœur de la Charité. (*Vide* **1831,** No. 14.)
193 The Correspondent.
219 Portrait of an Officer.
235 Lady Murray Threipland, Fingask.
1831 57 Portrait of Lady.
132 Miss Horrocks, Tullichewan Castle.
143 Taking Shelter from a Shower.
198 R. Cutlar Fergusson, Esq., M.P., Craigdarroch and Orroland.
236 Mrs. Dugdale Astley.
249 John Horrocks, Esq., Tullichewan Castle.
1831 14 La Sœur de la Charité. (*Vide* 1830, No. 155.) (Exhibited as Diploma Work, owned by Scottish Academy. Probably there was substituted for it 'The Student' [*vide* 1839, No. 19], withdrawn from Diploma Collection in 1895.)
1832 67 Portrait of Gentleman.
97 Portrait of Young Lady.
180 Robert Johnston, Esq.
252 La Confession.
1833 48 Solace of Age.
147 Portrait of Gentleman.
201 The Harebell.
210 Cabinet Portrait of a Gentleman.
224 Portrait of Lady.
1834 20 Portraits of Lady and Child.
50 Portrait of Lady.
57 Portrait of Gentleman.
96 Mrs. Villiers Stewart.
183 Girl with a Hawk.
226 Il Cardinale.
1835 13 The Conchologist.
87 Portraits of Lady and her Daughter.
97 Dr. Fletcher.
1836 21 The Astrologer.
32 Rear-Admiral Sir Robert Laurie, Bart.
98 Mrs. MacPherson, Glentruim.
165 The Children of John Burn Murdoch, Esq.
224 The Surprise.
1837 100 Mrs. Forrest Alexander.
183 The Rt. Hon. James Spittal, Lord Provost of Edinburgh.
192 Portrait of Lady.
270 L'Eau de Fontaine.
1838 22 William Child, Esq., Glencorse.
105 Mrs. Percy Henderson.
151 Les Connoisseurs.
234 James S. Lockhart, Esq.

ROYAL SCOTTISH ACADEMY.

1839 17 Portrait of Gentleman in the Highland Costume.
19 The Rustic Student. (Probably Diploma Work, 'The Student,' Withdrawn from exhibition in 1895. *Vide* also **1831,** No. 14.)
29 Portrait of Lady.
171 Portrait of Lady.
1840 73 The Poetess.
128 Portrait of Lady.
139 Portrait of Gentleman in Highland Costume.
347 Lord Berriedale.
1841 35 Mrs. William Alexander.
47 Major Macpherson, of Glentruim.
131 Portrait of a General Officer.
161 Captain Geddes, R.A.
250 Reading the Newspaper.
359 William Wemyss Anderson, Esq.
1842 1 The Rt. Hon. Sir James Forrest, Bart., Lord Provost of Edinburgh. Painted by desire of Subscribers for Lady Forrest.
23 Portrait of Lady.
125 Portrait of Lady.
251 Taking a Rest.
1842 349 Portrait of Gentleman.
394 John Johnston, Esq., Procurator-Fiscal, Berwickshire.
1843 32 Mrs. James Watson.
97 The Young Village Carpenter.
140 Portrait of Lady.
347 The Game-Keeper's Son.
405 James Watson, Esq.
430 The Chief of Clanranald.
1844 71 Patrick Dudgeon, Esq., East Craig.
125 Portraits of Three Young Ladies.

128 In Haste for the Coach.
148 The Rustic Botanist.
254 Portraits of Lady and Gentleman.
457 Portrait of Gentleman.
1845 31 The Land of Nod.
135 The Naturalist.
162 Portraits of Two Young Ladies.
176 The Book Stall.
246 Portrait of Young Gentleman.
315 Portrait of Gentleman.
1846 23 A Harvest Scene.
64 George Thomson, Esq. (Scottish N.P.G. Bought 1889.)
109 Fishing Quarters: a Reminiscence of Tweedside: Portraits.
Lent by David W. Brown, Esq.
175 Archibald Murdoch Burn Murdoch, Esq.
192 Portrait of Gentleman.
1847 182 Portrait of Lady.
234 Portrait of Young Lady.
333 British Helps: the Soldier, the Sailor and the Ploughman.
371 Ahong Sen Tye, a Native of Macao.
1848 6 Portrait of Lady.
60 The Rustic Musician.
112 Portrait of Gentleman.
156 Portrait of Lady.
212 Portrait of Clergyman.
218 Portraits of Two Young Ladies.
452 The Rev. A. Edgar.
1849 47 Portrait of Lady.
139 Portrait of Lady.
209 The Entomologist.
244 Portrait of Lady.
357 Professor Donaldson.
1850 62 Portrait of Lady.
129 Portrait of Gentleman.
186 Robert Adam, Esq., Provost of Falkirk. Painted at the request of the Magistrates and Town Council of the Burgh, and presented to him.
225 The Benighted.
274 The Rev. Mr. Robin, Burntisland.
1851 90 Portrait of Lady.
102 Portrait of an Officer.
140 The Youthful Botanist.
303 Portrait of Lady.
381 Portrait of Lady.
1852 4 Portrait of Lady.
80 Portraits of Lady and Gentleman.
141 Portrait of Gentleman.
270 Mrs. Rhind.
440 Instructing Youth.
1853 73 James Storrer, Esq., Surgeon, Kirkcaldy. To be presented by a number of Subscribers.
211 Portraits of Lady and Child.
252 A Suraff, or Money Changer.
318 Mrs. Burn.
374 Juvenile Charity.
1854 80 Portrait of Lady.
180 An Aged Shepherd.
233 Portrait of Lady.
295 Portrait of Gentleman.
428 An Anchorite.
1855 22 James Hill Kippen, Esq., of Westerton.
82 Donald Ross, Esq.
185 Portrait of Lady.
232 Going to the Parish School.
305 Portrait of Gentleman.
375 La Marchande de Fruit.
386 Reading the War Telegram: 'Battle of Alma.'
1856 9 The Misses Smith and Master Smith, of Crooksfield.
205 Study of an old Head.
215 Portrait of Lady.
229 Portrait of Lady.
280 Portrait of Boy.
1857 43 Portraits of Brother and Sister.
85 The Schoolmaster at Home.
176 Portrait of Lady.
258 The Man of Business.
303 Portrait of Private in the Scots Greys.
1858 11 Portrait of Gentleman.
72 Moore M'Inroy Fraser, Esq.
256 Portrait of Gentleman.
450 The Bouquet.
495 Miss Gardner.
1859 125 Mrs. Horatio Nelson Kippen.
358 Portrait of Gentleman.
363 Mrs. Hume.
378 Archibald Hume, Esq.
454 Portrait of Lady.
1860 367 An Old Artilleryman.
392 Portrait of Lady.

Watson, William Smellie—*continued*

510 James Syme, Esq.
528 Mrs. Outram.
544 Miss Baird.
556 Miss Emma Baird.
1861 167 Portrait of Young Gentleman.
241 Portrait of Gentleman.
423 Mrs. Buchanan.
447 'Very Drouthy.'
1862 41 Portrait of Lady.
120 James Miller, Esq., H.M. Indian Army.
191 Portrait of Lady.
493 The late Colonel Udny, Udny Castle.
513 Portrait of the Artist. (Not in all Catalogues.)
531 The Daughter of the late John Jamieson, Esq.
686 'Georgie.'
1863 6 Portrait of Lady.
114 The Nut Cracker.
182 Master John Henry Udny.
304 The Children of James Syme, Esq.
572 Portrait of Lady.
1863 2 Portrait of Gentleman.
80 The Late Colonel Udny.
146 Portrait of Lady.
186 The Painter. (R.S.A. Collection.)
Lent by the Royal Scottish Academy.
203 The late W. Nicholson, Esq., R.S.A. (R.S.A. Collection.)
Lent by the Royal Scottish Academy.
1864 280 The Evening of Life.
446 Portrait of Gentleman.
529 Portrait of Lady.
1865 303 The Rev. G. R. Davidson.
363 Major Middleton.
449 Portrait of Lady.
480 Mrs. Kerr.
605 Portrait of Gentleman.
767 Gilbert Bain, Esq.
1866 265 William Aitchison, Esq., Brierley Hill. Painted for the Teviotdale Farmers' Club.
285 Portrait of Gentleman.
359 Lieut.-General Macleod.
437 The Working Man's Solace.
452 Mrs. Thomson and Child.
1867 294 The Young Village Carpenter.
516 Arthur Anderson, Esq., M.P.
520 Portraits of Sisters in Indian Dresses.
582 Portrait of Gentleman.
625 Portrait of Lady.
1868 516 James Brydon, Esq. Painted at the request of wide circle of friends and presented to Mr. Brydon.
627 Portrait of Young Lady as a Gleaner.
635 'A Draught between Working Hours.'
680 Captain Graham, Scots Fusilier Guards.
788 Captain George Bain.
949 Portrait of Gentleman.
1869 27 Geological Musing.
164 Portrait of Lady.
435 Portrait of Gentleman.
563 Major-General Anstruther, C.B., Thirdpart.
661 Major-General Frederick William Hamilton, C.B.
1870 468 Maurice Lothian, Esq., St. Catherine's, President of the Society of Solicitors-at-Law. Painted for their Hall, at the request of the Corporation.
623 William Walker, Esq., F.R.C.S.E.
651 Archibald Watson, Esq.
724 Henry George Watson, Esq.
1871 32 Charles Mackinnon, Esq.
103 David John Syme, Esq.
350 D. M'Arthur, Esq.
466 The Author.
1872 73 Moncrieff Mitchell, Esq.
110 The Rev. George Cowans, Esq.
195 Portrait of Lady.
265 Mrs. David Outram.
420 The Rustic Critic.
1873 362 Revising his Title Deeds.
578 The late Charles Sidey, Esq.
1874 98 Portrait of Young Lady.
243 Portrait of Gentleman.
1880 169 George Watson, *P.*R.S.A.
Lent by John Watson, Esq., Edinburgh.

WATT, George Fiddes **Painter**

Born 1873.
Associate 1910.

43 *India Place, Edinburgh.*
1897 114 Feeding the Lambs.
118 Girl and the Goat.

270 J. Turner, Esq.
466 Sunny Pastures.
Studio, 17 Albert Hall, Shandwick Place, Edinburgh.
1898 160 One o'clock.
351 Midsummer.
439 On the Dee, Aberdeenshire.
455 Fiddle and I.
1899 46 Portrait of Lady.
259 Portrait.
1900 10 The Miller's Ducks.
480 Arthur Dewar, Esq., M.P.
1901 134 John Smith, Esq., Ex-Provost of Peterhead.
361 The Coming Storm.
Lent by Robert Gray, Esq., Peterhead.
385 Mrs. Robert Gray, Peterhead.
447 The Duck Farm.
1902 123 Mrs. John Smith, Peterhead.
148 From Highlands to Lowlands.
484 J. B. Sutherland, Esq.
1903 185 The Hon. Mrs. Elliot, Kelso.
338 A Study.
Lent by Robert Sawers, Esq., Edinburgh.
1904 368 The Mother's Riches.
509 Portrait of Lady.
2 Great Stuart Street, Edinburgh.
1905 135 A Portrait.
260 Muriel, Daughter of J. B. Sutherland, Esq.
1906 156 Isabel, Daughter of Hugh Young, Esq., Nairn.
188 Tommy.
1907 130 Dr. Joseph Bell.
344 Simon Somerville Lawrie, LL.D.: Presentation Portrait.
357 Lady Stormonth Darling.
1908 241 The Hon. Lord Low.
490 Alexander Wallace, Esq., Tain.
1909 154 Mrs. Miller.
211 David Riddell, Esq., Paisley.
508 Lady Ardwall.
1910 137 The Rev. John Hart, Aberlady.
458 Thomas Smith Clouston, M.D.
468 Mrs. James Hood, Lasswade.
1911 12 Professor Chiene.
62 The Rt. Hon. Lord Guthrie.
42 Frederick Street, Edinburgh.
1912 94 Benjamin Hall Blyth, Esq.
119 Sir John Hatt Noble Graham, Bart.
322 Lord Haldane.
8 Ravelston Park, Edinburgh.
1913 87 The late Very Rev. Norman Macleod, D.D. (Church of Scotland. Presented by Subscribers.)
116 William M'Creath, Esq., J.P., Ex-Provost of Girvan.
189 Dr. Fraser.
1914 164 Earl of Haddington.
1915 160 David Thomson, Esq.
277 R. T. N. Speir, Esq., Culdees.
1916 134 J. Turnbull Smith, Esq., LL.D.
Lent by the Church of Scotland.
187 The Rt. Hon. Lord Balfour of Burleigh, K.T., G.C.M.G.
Lent by the Church of Scotland. (Presented by Subscribers, 1913.)
365 The Rt. Hon. Lord Dundas.

WESTMACOTT, Henry Sculptor

Born 1799. Died 1872.
Hon. Member 1830.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

8 West Lauriston Lane, Edinburgh.
1830 163 Bust of Miss Dougal.
164 Bust of John Bowie, Esq., W.S.

SCOTTISH ACADEMY.

1831 371 Miniature of the Duke of Kent.
384 Bust of the Rev. Dr. Valpy.
387 Bust of Young Lady.
389 Bust of Young Lady.
391 Bust of Young Lady. (Probably by Alex. Ritchie, A.R.S.A.)
22 Windsor Street, Edinburgh.
1832 324 Model of Medallion executed in Marble. Erected by the inhabitants of St. Elizabeth, West Indies, to Andrew Miller, Esq.
332 Bust in Marble of Rev. Dr. Grant.

Westmacott, Henry—*continued*

333 Bust in Marble of John Macintosh, Esq., M.D.

334 Sketch for a Monument.

335 Bust of Signor Paganini, from Life.

1833 316 Bust of Rev. John Sinclair, Edinburgh.

318 Posthumous Bust of Mrs. Capt. James Archibald Campbell.

319 Posthumous Bust in Marble of A. T. S. Rowe, Esq.

320 Posthumous Bust of Sir Walter Scott, Bart.

321 Model for a Cenotaph to the Memory of Sir Walter Scott, Bart., surmounted by a Miniature Bust: Subscription Cast.

5 *Royal Terrace, Edinburgh.*

1835 353 Bust of Peter Borthwick, Esq., M.P.

354 Model of a Bust, to be executed in Marble, of General Jackson, President of U.S.A.

1836 333 Marble Bust of the late Sir Walter Scott, Bart.

345 A Model of a Cenotaph in Granite, surmounted by a Bust in Marble, in Memory of the Bard of Abbotsford, to be erected by Subscription at New York.

WHISTLER, James Abbott M'Neill
Painter and Etcher

Born 1834. Died 1903.

Hon. Member 1902.

110 *Rue du Bac, Paris.*

1899 143 The Piano.
Lent by John James Cowan, Esq., Murrayfield.

209 Thames in Ice. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by John James Cowan, Esq.

8 *Fitzroy Street, Fitzroy Square, London.*

1901 346 Pink and Grey, Chelsea. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by John James Cowan, Esq.

347 Chelsea, Nocturne, Gold and Grey.
Lent by John James Cowan, Esq.

1902 240 The White Girl.
Lent by Arthur H. Studd, Esq., London.

74 *Cheyne Walk, Chelsea, London.*

1903 232 The Fur Jacket. (Worcester Museum, Mass., U.S.A. Bought, 1910.)
Lent by Wm. Burrell, Esq., Glasgow.

292 'La Princesse du Pays de la Porcelaine.' (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by William Burrell, Esq.

1904 75 Amsterdam in Winter. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by J. J. Cowan, Esq.

76 Rose and Pink: The Mother's Sleep. (N.G. of Canada, Ottawa. Bought 1912.)
Lent by J. J. Cowan, Esq.

77 Blue and Silver, Belle Isle: Water Colour.
Lent by Miss Birnie Philip, London.

78 Lillie: an Oval.
Lent by Miss Birnie Philip.

80 Moreby Hall. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by J. J. Cowan, Esq.

81 Onstead (Oxstead), Surrey. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by J. J. Cowan, Esq.

250 Nocturne.
Lent by W. C. Alexander, Esq.

252 Sir Henry Irving as Philip II. of Spain. (Metropolitan Museum, New York. Bought 1910.)
Lent by Sir Henry Irving.

255 Trafalgar Square, Chelsea. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by Martin White, Esq., London.

256 The Golden Screen. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by Lord Battersea.

276 Old Battersea Bridge.
Lent by Edmund Davis, Esq., London.

280 Miss Alexander.
Lent by W. C. Alexander, Esq.

294 Nocturne (Blue and Gold), Valparaiso. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by Geo. McCulloch, Esq., London.

296 Miss Alexander.
Lent by W. C. Alexander, Esq.

299 Portrait of the Artist.
Lent by George McCulloch, Esq.

307 A Note in Red and Violet: Nets.
Lent by Miss Constance Halford, London.

308 General Dealer.
Lent by John James Cowan, Esq.

309 The Summer Sea. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by John James Cowan, Esq.

311 Thomas Carlyle. (Kelvingrove Art Gallery, Glasgow. Bought 1891. The first work of Whistler acquired for a Public Gallery in Britain.)
Lent by the Corporation of the City of Glasgow.

312 The Curé's Little Class.
Lent by John James Cowan, Esq.

313 The Little Nurse. (National Gallery of Art Washington. Charles L. Freer Gift, 1909.)
Lent by John James Cowan, Esq.

314 The Angry Sea. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by John James Cowan, Esq.

322 Grey and Silver: The Thames.
Lent by Miss Birnie Philip.

323 L'Enfance: Pastel.
Lent by Miss Birnie Philip.

324 Mrs. Louis Huth.
Lent by Louis Huth, Esq., Possingworth.

327 Brown and Gold: 'Lillie in our Alley.'
Lent by John James Cowan, Esq.

328 Phryne la Superb. (National Gallery of Art, Washington. Charles L. Freer Gift, 1909.)
Lent by Miss Birnie Philip.

Twelve Etchings: First Venice Set:
555 The Mast.
556 Two Doorways.
557 The Little Venice.
558 The Piazzetta.
559 The Little Mast.
560 The Traghetto.
562 The Palaces.
563 The Beggars.
564 The Little Lagoon.
565 Nocturne.
566 The Riva.
567 The Doorway.
The set lent by His Majesty the King.

Twelve Etchings: First Thames Set:
570 Old Hungerford Bridge.
571 Millbank.
572 The Lime Burner.
573 Black Lion Wharf.
574 Tyzac, Whiteley & Co.
575 The Little Pool.
577 Thames Warehouses.
578 The Forge.
579 Rotherhithe.
580 The Wine Glass.
581 Westminster Bridge.
582 The Pool.
The set lent by Joseph Pennell, Esq., London.

Four Lithographs:
561 The Reading Model.
568 Jardin, Rue du Bac.
569 Les Bonnes du Luxembourg.
576 Jardin du Luxembourg.
The four lent by J. J. Cowan, Esq.

WILKIE, Sir David — Painter

Born 1785. Died 1841.
Hon. Member 1832.

Limner for Scotland to George IV., William IV. and Queen Victoria, 1823-41.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (ROYAL CHARTER GRANTED IN 1827.)
London.

1821 11 Pitlessie Fair.
Lent by Charles Kinnear, Esq., of Kinnear.

Wilkie, Sir David—*continued*

1824 15 Duncan Gray.

51 Scene from the 'Gentle Shepherd.' (Engraving after *vide* Jas. Stewart, 1828, No. 227. Also *vide* Wilkie, 1847, No. 436; **1863,** No. 206; **1880,** No. 195.)

59 The Knife-grinder.

1827 20 The Chelsea Pensioners. Sketch for the picture painted for the Duke of Wellington. (*Vide* 1837, No. 66.)

1829 41 The Penny Wedding.
Lent by His Majesty.

SCOTTISH ACADEMY.

1832 79 The Highlander's Return to his Family.
Lent by the Earl of Essex.

7 Terrace, Kensington, London.

1834 71 The late Earl of Kellie. Painted for the County Hall of Cupar.

114 Study for part of the Picture in the Royal Collection of 'His Majesty King George IV.,' received by the Nobles and People of Scotland, upon his entrance to Holyrood, Aug. 15, 1822. (*Vide* 1841, No. 125.)
Lent by Lady Keith, Ravelston.

1837 66 Chelsea Pensioners reading the Gazette of the Battle of Waterloo. (*Vide* 1827, No. 20.)
Lent by the Duke of Wellington.

Vicarage Place, Kensington, London.

1838 200 The Cottar's Saturday Night. The finished sketch for the large picture in the possession of Francis G. Moon, Esq., London.
Lent by J. G. Kinnear, Esq.

ROYAL SCOTTISH ACADEMY.

1840 50 The Defence of Saragossa.
Lent by Her Most Gracious Majesty.

216 The Spanish Posado.
Lent by Her Most Gracious Majesty.

1841 125 His Majesty King George the Fourth received by the Nobles and People of Scotland upon his entrance to Holyrood, 1822. (*Vide* 1834, No. 114.)
Lent by Her Most Gracious Majesty.

268 The Guerilla's Return to his Family. The concluding subject of a series of four pictures representing scenes characteristic of the events of the late War in Spain.
Lent by Her Most Gracious Majesty.

1843 41 Unfinished Picture: John Knox administering the Sacrament at Calder House shortly after the Reformation. (N.G. of Scotland. Presented by the R.S.A., 1910.)
Lent by the Royal Scottish Academy.

1844 171 Villagers listening to a Story.

172 Village Card Players.
Lent by Charles Kinnear, Esq., Kinloch.
These two pictures were painted when the artist was seventeen years of age.

440 Pitlessie Fair. Painted in 1804.
Lent by Charles Kinnear, Esq.

1846 12 The Jew's Harp.
Lent by W. Wells, Esq., Redleaf, Penshurst.

145 Distraining for Rent.
Lent by W. Wells, Esq.

421 A Village Festival. (Sketch for picture in the National Gallery, bought in 1828 in Angerstein Collection.)
Lent by W. Wells, Esq.

1847 436 The Gentle Shepherd: a Sketch. (*Vide* 1824, No. 51, **1863,** No. 206, **1880,** No. 195.)
Lent by James Hall, Esq., London.

498 The Nativity. This unfinished Sketch was painted at Jerusalem, and was the last production of the Artist.
Lent by James Hall, Esq.

1849 54 Alfred in the Neat-herd's Cottage. The Sketch for the large Picture.
Lent by John Miller, Esq., Liverpool.

145 Benvenuto Cellini presenting, for the approval of Pope Paul III., a Silver Censer of his own workmanship.
Lent by Charles Birch, Esq., Harbourne Hall.

1851 55 Blind Man's Buff. (N.G. of British Art. Sketch for picture. Bequeathed by Miss Harriet Bredel, 1875.)
Lent by Her Most Gracious Majesty.

1852 42 Henry Warden brought as a Prisoner before the Sub-Prior of Kennaquhair by Christie of the Clinthill.
Lent by John Miller, Esq.

1863 15 The Cottar's Saturday Night.
Lent by Matthew M. Muir, Esq.

117 The Guerilla Council of War: The Departure.
Lent by Her Most Gracious Majesty.

206 Scene from the 'Gentle Shepherd.' (*Vide* 1824, No. 51; 1847, No. 436; **1880,** No. 195.)

208 The Penny Wedding.
Lent by Her Most Gracious Majesty.

302 His Majesty King George the Fourth received by the Nobles and People of Scotland upon his entrance to Holyrood, 1822. (*Vide* 1841, No. 125.)
Lent by Her Most Gracious Majesty.

1872 175 The Village Politicians. (Dundee Art Gallery. Sketch for picture. Bequeathed by George Duncan, M.P., 1878.)

1880 132 His Majesty George the Fourth.
Lent by Her Most Gracious Majesty.

190 Thomas Erskine, Ninth Earl of Kellie.
Lent by the Court House Commission of Cupar.

195 Scene from 'The Gentle Shepherd.' (*Vide* 1824, No. 51; 1847, No. 436; **1863,** No. 206. Another version of this picture in N.G. of Scotland. Bought 1908.)
Lent by J. T. Gibson-Craig, Esq.

274 Professor Leslie.
Lent by R. Ferguson, Esq., Raith.

531[7] Mrs. Captain Wilkie, the sister-in-law of Sir David Wilkie. Painted in 1806.
Lent by Mrs. General Riddell, Melrose.

WILLIAMS, John Francis Painter

Born 1785. Died 1846.

Foundation Academician 1826.

One of the nine artists who withdrew after the first meeting.

Academician 1829 (Hope and Cockburn Award). Treasurer 1832-1846.

ASSOCIATED SOCIETY OF ARTISTS, EDINBURGH.

10 *South St. David Street, Edinburgh.*

1811 50 View on the Coast of the Isle of Wight: Gale Abating: Moonlight.

162 View on the East End of Loch Catherine: Evening.

21 *Leith Street, Edinburgh.*

1812 14 View from the Devil's Punch Bowl, Hampshire.

57 Loch Venacher: Benvenue in the distance.

156 Landscape Composition: Evening.

28 *Greenside Street, Edinburgh.*

1813 95 View on the Coast: Smugglers Landing.

114 Fisherman's Cottage at Itchen Ferry.

141 Landscape: Nether Liberton Mill.

163 Flint Mill, Morrison's Haven.

EDINBURGH EXHIBITION SOCIETY.

Infirmary Street, Edinburgh.

1815 10 Cottage in North Wales.

14 Craigie Mill, near Perth.

16 Cottage at Stonehouse.

17 An English Cottage.

18 A Cottage near Edinburgh.

32 Warwick Castle.

33 View in the Vale of Llewd.

68 Castle: Storm in the distance.

85 Part of Killin and Loch Tay.

125 Part of Loch Katrine.

153 Part of Loch Katrine.

170 Conway Castle.

George Street, Edinburgh.

1816 2 Sketch of an English Cottage.

4 Drawing of Carisbrooke Castle Gate.

70 Landscape: Composition.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

Waterloo Place, Edinburgh.

1821 27 Bridge over the Reuss at L'Hospital, Mount St. Gothard.

46 Ravensheugh Castle and Fishing Boats.

53 View of the Bridge and Chateau at Heidelberg, on the Neckar.

Williams, John Francis—*continued*

165 Loch Long, from Arrochar Grounds.
170 Landscape.
185 A Roman Tower at Cologne.
1822 14 Dunoon, Firth of Clyde.
25 The Cuthill Salt-Pans.
38 Cape or Red Head of Angus-shire.
205 View of Hillside near Aberdour.
211 View near Gosford.
222 Buckhaven Beach.
6 *George Street, Edinburgh.*
1824 13 The Mouth of the Leven: Morning.
19 The North Tower of Cardinal Beaton's Castle, St. Andrews.
52 Windmill at the Salt-Pans, Leven.
57 Landscape.
58 A Fresh Gale off Garroch-head, Bute, Firth of Clyde: Arran in the distance.
60 A Study on the Fife Coast, near Leven.
95 A Coast Scene.
109 View of Ravensheugh Castle.
112 Study on the Fife Coast.
21 *St. Andrew's Square, Edinburgh.*
1825 4 An Old Farm-house at West Libberton.
15 A Water-mill at Duddingstone.
17 View from Kellyburn, Firth of Clyde: Afternoon.
91 The Cloch Lighthouse, Firth of Clyde.
100 Buckhaven.
115 View of Queensferry, from the South.
1826 55 View of Edinburgh, from the Union Canal, sketched 1819.
107 Roslin Chapel, from the East.
146 Entrance to the Port of Leith.
156 Scene near Sandhouse Bay, Coast of Ayrshire. (Probably Diploma Work. 'Scene of Ayrshire Coast.' R.S.A. Collection.)
228 Morning on the Beach, near Fisherrow.
1827 34 Sea View.
52 Waterfall near Edinburgh.
77 Craigmillar Castle.
140 Burntisland Bay, from the Sands near Aberdour: Morning.
1828 19 On the Coast near Arbroath.
136 Landscape: Stirling in the distance.
150 The Firth of Forth near Bo'ness.
1829 55 Tinto, from the Road to Cairnworth.
60 Vessels beating up off Ostend Harbour.
77 Squally Weather off Burntisland.
107 Glen Rosa, Island of Arran.
113 A Study near Prestonpans.
115 The Clyde, from near Bowling: Calm Evening. Painted for the Royal Institution.
125 Cottages near the Pentlands.
188 Drachenfels, from the Rhine.

SCOTTISH ACADEMY.

21 *St. Andrew's Square, Edinburgh.*
1830 122 View from the Calton Hill, looking eastward.
228 View of Fisherrow Harbour.
240 Largo Bay, Firth of Forth.
280 Dumbarton Rock: Morning.
1831 48 Craigmillar Castle, from the Dalkeith Road.
55 The Solway, from the Beach at Alonby.
118 The Bridge of Dochart at Killin.
130 Windsor Castle.
221 Appin-a-dhu, Perthshire.
287 Doune Castle: Effect before a Thunderstorm.
294 Tarbet (Tarbert?): a Fishing Station.
1831 22 Scene on the Ayrshire Coast: Storm passing off. (Exhibited as Diploma Work, owned by Scottish Academy. Now in R.S.A. Diploma Collection.)
1832 21 Ravensheugh Castle, from the East.
27 Wardie, from the Beach.
Lent by Captain Boswell Donaldson, R.N.
45 Norham Castle.
103 Crombie-point: Blackness Castle in the distance: a Hazy Effect.
187 A Scene on the Water of Leith, near Redhall Mills.
216 A Study upon the Beach.
240 Cottage Scene.
261 The Entrance to Falkland Palace.
121 *Princes Street, Edinburgh.*
1833 13 Douglas Pier, Isle of Man: a Squall passing off.
32 Falkland Palace, from the East.
57 View in the Glen above Nuthill.
Lent by Mrs. Tyndal Bruce.

68 Vessels off Bamborough Castle.
129 The Chain Pier and Wardie.
Lent by Captain Donaldson Boswell, R.N.
130 Falkland, from the Nuthill Grounds.
140 Portobello Tower and Beach: Morning.
142 A Study in the Nuthill Grounds.
Lent by Mrs. Tyndal Bruce.
239 The Boat of Cluny, on the Tay: Evening.
Lent by Sir Neil Menzies, Bart.
1834 5 A Pool at the Head of the Pass of Killiecrankie.
Lent by G. Watson, Esq.
51 The Coast of Angusshire: Auchmithy Fishing-boats returning before a Storm.
77 Dunolly Castle, Argyleshire.
106 Cottages near Port Bannatyne, in Bute.
167 Loch Fad, Bute.
182 Fishing Boats off Port Bannatyne, Bute.
253 Fishing Boats in a Breeze off the Coast of Arran.
1835 8 Buckhaven.
63 Loch Scriven, Argyleshire: a Squally Day.
77 A Scene on the Beach at Leven.
111 The Vale of Eden, from near Wellfield, Fifeshire.
193 Roslin, from the Bed of the Esk.
235 Nish Dhu, Killearn.
243 Peel Castle.
1836 25 Sunset on the Beach at Cramond Water.
55 Stirling Castle, from the Forth.
82 Kilchurn Castle.
95 Blair Drummond Moss.
129 St. Margaret's Hope, from above South Queensferry.
147 Loch Awe, from Glenara.
220 Inch Garvie, from South Queensferry.
1837 25 Fast Castle, Berwickshire.
44 Doune Castle, from the East.
75 Loch Achray, the Trossachs, and Benvenue.
126 View from near North Queensferry: Edinburgh in the distance.
156 Leith Roads during the Regatta.
275 Crighton Castle.
Lent by W. B. Callander, Esq., Preston Hall.
1838 19 Ramsay Lodge, from the Princes Street Gardens.
21 Charleston Harbour, from Limekilns.
48 Castle Ringle, Rilmon Bay, Skye.
100 A Study of the Coulin Mountains.
111 North Queensferry: Evening.
119 Old Grange Bridge, Borrowdale.
137 Loch Scavig, Isle of Skye.
172 Near Gosford, Firth of Forth.
215 Dunolly Castle.

ROYAL SCOTTISH ACADEMY.

1839 25 Rosythe Castle: Sunset.
83 Heidelberg, from the Darmstadt Road. Sketched 1817.
121 The Entrance to Crail Harbour, Isle of May in the distance.
224 Edinburgh Castle, from Princes Street Gardens.
284 Fishing Boats weathering the Billy Ness: Pittenweem and St. Monance in the distance.
301 Evening, on the Solway.
319 A Study in the Grounds of Preston Hall.
342 East Tarbert, Loch Fyne.
374 The Bridge of Garry, Killiecrankie.
1840 110 The Boats off Fisherrow Harbour.
134 A Fresh Breeze off Inchkeith.
176 The Flow of the Solway: Evening before a Storm.
218 Coast Scene near Carriden, Linlithgowshire.
248 View from near the Bastion in the Hopeton Grounds.
329 Morning before Sunrise, Anstruther: Fishing Boats returning.
343 The Landing Place at Crombie Point: Morning.
357 Drygrange and Borrowstouness.
1841 23 Squally Day at Queensferry.
30 Culloden Moor: Beauly Firth in the distance.
48 Doune Castle, from the North-West: Stirling in the distance.
233 Fishing Smacks in a Gale off the Bass Rock.

Williams, John Francis—*continued*

303 Cottages at Little France: Craigmillar Castle in the distance.
382 Strathard, Ben Blaven, and the Coolin Mountains, Skye.
403 Cottages on the Beach at Buckhaven.
412 Tantallon Castle.
1842 47 The Cove of Dunglas, near Cockburnspath: Fast Castle in distance.
93 The Entrance to Dunbar Harbour.
118 Tantallon Castle, from the South-east.
130 Ruins of the Castle of Rheinfels, from St. Goar.
222 Dunbar Castle.
333 A Scene on the Firth of Forth, near Carriden.
366 On the Coast of Galloway, near the Mouth of the Dee.
386 A Bridge over Dores Burn, near Loch Ness.
1843 16 A Squally Day off Flamborough Head.
28 View from Carlin's Nose, North Queensferry: Edinburgh in the distance.
113 The Solway, from Allonby: Criffel in the distance.
150 Jedburgh Bridge and Abbey.
193 Dublin Bay, from the Howth Road.
227 Carrick Fergus Castle.
249 A Hazy Morning on the Beach at Auchmithy.
433 Fair Head, Antrim.
1844 13 Black Water, near Killearn.
49 The Cuilin Mountains.
95 A Fresh Breeze off Scarborough Castle.
197 Stirling Castle, from Allan Water.
393 The Firth of Forth, from near Gosford.
413 A Preventive Service Station on the Ayrshire Coast.
442 Tarbert: a Fishing Station on Loch Long.
1845 76 Buckhaven.
153 Doune Castle: Stirling in distance.
184 The Mouth of the Dee, from Tors.
187 Kirkcaldy Sands, Seafield Tower: Arthur Seat, Edinburgh, in the distance.
311 The Entrance to the Old Harbour at Kirkcaldy: a Fresh Breeze.
326 Evening on the Solway: Dumfriesshire Hills in the distance.
336 Ravensheuch Castle, from the East.
1846 50 Inchkeith, from Portobello.
140 The Firth of Clyde, from near Kelly Burn.
207 The Abbey Craig and Lime Kilns, near Stirling.
239 Firth of Clyde, from the Cumbrae Island: a Squally Day.
261 The Widow's Cottage, near Allonby.
408 The Entrance to Cowes Harbour.
1863 32 Neidpath Castle, Peeblesshire.
Lent by Sir G. G. Montgomery, Bart.
126 Stobo Castle, Peeblesshire.
Lent by Sir G. G. Montgomery, Bart.

WILSON, Charles Heath Architect, Painter and Landscape Gardener

Born 1809. Died 1882.

Associate 1835-58.

Wildshire's Lodgings, 9 South St. David Street, Edinburgh.

1835 299 The Forum, looking towards the Capitol.
300 The Capitol and the Temples of Concord and Jupiter Tonans.
301 The Temple of Jupiter Stator.
302 The Forum, looking towards the Arch of Titus.
303 The Temple of Peace and Church of St. Francesca Romana.
(Nos. 299-303, Five Views in and near Roman Forum.)
310 The Temple of Vesta in the Piazza della Bocca della Verita.
312 Temple of Jupiter Tonans: a View in the Roman Forum.
313 The Arch of Septimus Severus.

7 North St. David Street, Edinburgh.

1836 268 The Arch of Titus, Rome.
272* Design for a Fountain at Newcastle-on-Tyne.
283 Sketch: Design for a Fountain, in the Italian Cinque cento Style.
1837 298 The Forum of Pompeii: Vesuvius in the distance.
306 View of the Piazza del Gran' Duca.
310 Mills on the Arno, Florence.
329 La Piccola Marina, Sorrento, Bay of Naples.

42 *York Place, Edinburgh.*
1838 325 Design for a Cottage in the Italian Style.
342 San Lorenzo, Genoa.
347 View of the Lung' Arno, Florence.
8 *Northumberland Street, Edinburgh.*
1839 398 Sorrento.
400 Naples.
435 Tivoli.
448 Part of the Street of the Tombs, Pompeii.
453 St. Peter's, Rome.
470 Roslin Chapel.
1840 429 Design submitted at the Competition for the Nelson Monument, in Trafalgar Square, London.
464 Florence, from the Boboli Gardens.
465 Principal Entrance to the Chapel Royal, Holyrood.
466 Part of the Interior of the Chapel Royal, Holyrood.
1841 444 The Bell Rock, on the Coast near Aberdour.
482 A Suggestion for placing the proposed Monument to the Duke of Wellington.
505 The Coliseum.
513 Ponte Della Carraja and Part of Florence.
521 Ancient Church at Aberdour.
1842 437 Pompeii.
442 A Recollection of the Campagna Romana.
452 Sketch of Wemyss Bay.
1843 488 Church of All Saints, Florence.
573 Temple of Vesta, Rome.

WILSON, James Zoologist and Painter

Born 1795. Died 1856.
Hon. Member 1827.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

26 *St. James' Square, Edinburgh.*
1827 148 Miss Broughton.
215 Girl in a Fancy Dress.
18 *Cumberland Street, Edinburgh.*
1828 156 Psyche.
Berwick.
1830 85 An Old Scotchman.
129 Fish.

SCOTTISH ACADEMY.

26 *St. James' Square, Edinburgh.*
1827 139 Mr. Chaplain.
Woodville, Canaan.
1828 7 Gull: Young of the Black-Headed or Pewit Gull.
1829 337 Teal Drake.
357 The Night Heron.

WILSON, John ("Jock") Painter

Born 1774. Died 1855.
Hon. Member 1827.

INSTITUTION FOR THE ENCOURAGEMENT OF THE FINE ARTS IN SCOTLAND. (Royal Charter granted in 1827.)

2 *Pratt Street, Lambeth, London.*
1821 21 Water Mill.
42 View in the Thames.
171 Dutch Fishing-Boats.
174 Dutch Fishing-Boats.
1822 24 Ivy Bridge, Devonshire.
31 Fishing Boats making the Harbour on the Flemish Coast.
36 Landscape.
41 Glastonbury.
45 On the Sussex Coast.
188 Near Musselburgh.
192 On the Fifeshire Coast.
1824 88 Coast Scene.

SCOTTISH ACADEMY.

London.
1827 18 Sea Piece: Beachy Head in the distance.
51 Near Hounslow.
269 Fishing Town on the Coast of Devonshire.
1828 43 Near Bromley, Kent.
47 Dulcot Mill, Somerset.
48 On the Sussex Coast, near Eastbourne.
55 On the Dutch Coast.
57* On the Beach near Scheveling.

Wilson, John ("Jock")—*continued*

61 Scene on the River Itchen.
96 Bridge on the Avon, Devonshire.
102* Scene on the Canal between Calais and St. Omer.
158 Entrance of Gravelines Harbour.
161 Cascade on the Avon, Devonshire.
212 On the Dutch Coast.

6 *Union Place, Lambeth, London.*

1829 48 Ferry Boat on the Maese. (N.G. of Scotland. Presented by R.S.A., 1910.)
150 Calais Pier: a Passing Shower.
224 The Maese, near Rotterdam.

1831 38 French Fishing Boats on the Seine.
106 On the Sussex Coast.
119 Brick Kiln near Chichester.
295 Criccieth Castle, North Wales.

10 *Cordington St., Hampstead Road, London.*

1837 98 A Fresh Breeze.
99 A Calm.
153 Morning.
194 Dutch Boats off the Brill.

83 *Pratt Street, Camden Town, London.*

1838 130 A Fisherman's Cottage.
170 Calais Sands, Evening: Shrimpers returning.
198 Entrance of the Meuse.
237 Off the Sussex Coast.
244 Entry to Boulogne Harbour.

ROYAL SCOTTISH ACADEMY.

1839 23 A Storm on the Coast of Fife.
74 The Isle of May, from the Fifeshire Coast: Gun Frigate reefing Topsails, and Pilot going out.
174 Fall of the Conway.
175 Sea Piece.
227 Scene on the French Coast, Normandy.
270 Sea Piece.
317 Stonebyres Linn.

1840 224 Homeward-bound Indiamen stranded near Rye.
226 Near Boulogne.
247 Limekiln on the Bristol Channel.
307 Etretat Rocks, Normandy: Boats going out to a Vessel in distress.
313 Scheveland, on the Coast of Holland.

1841 2 Scene on the River Orwell, Suffolk.
62 On the Sussex Shore, near Brighton.
337 City of Dort, on the Meuse: Morning.
346 On the Kentish Coast.
354 Coast Scene: Normandy.
389 On the Sussex Shore, near Brighton.

7 *Edward Street, Hampstead Road, London.*

1842 12 The Bass Rock.
60 Passengers going out to a Steamer off Portsmouth.
145 Morning, after Storm.
195 The Pilot Boat.

1843 63 Mussel Gatherers: Evening.
103 Wimeroe, near Boulogne.
142 Burlington Quay: Moonlight.
411 Taking a Pilot on Board.

1844 36 Ambleteuse, on the French Coast.
195 Near Dieppe, Normandy.
215 Returning from Market: French Coast.
294 On the Bristol Channel.
338 Off the Coast of Holland.
350 Scene near a Farm.

1845 55 Chryses, the Priest of Apollo.
167 Folkestone, on the Kentish Coast.
205 Burntisland, from the East.

1 *St. James' Square, Edinburgh.*

1846 148 Tréport, on the Coast of Normandy.
161 Crossing the Brill Bar: Squally Evening.
186 The Queen's Ferry.
332 Edinburgh, from Ravelrig.
341 On the Coast of Forfarshire.

7 *Camden Street North, Camden Town, London.*

1847 222 Ravensheugh Castle, from the West: Morning.
276 Approach to Fé Camp, Normandy.
346 On the River Conway, North Wales.
431 The Rumbling Brig, Kinross-shire.

1848 66 Town and Canal of Delft.
160 Waterfall at Cladich, Argyleshire.

1863 24 Seascape.
77 The Stranded Ship.
94 Tantallon.
183 Ravensheugh.
Nos. 24, 77, 94 and 183 lent by the Solicitor-General, afterwards Lord Young.

1880 10 Landscape: Ravensheugh.
Lent by Lord Young.

200 Sea View, with Shipping: Taking in a Pilot.
Lent by Lord Young.
248 Landscape: Tantallon.
Lent by Lord Young.
267 Sea View.
Lent by James T. Hay, Esq.
387 Sea View.
Lent by Lord Young.
410 Coast Scene, with Stranded Vessel.
Lent by Lord Young.

WINGATE, James Lawton Painter
Born 1846.
Associate 1879. Academician 1886.

40 *Claremont Street, Glasgow.*
1865 721 Strath Echaig.
1866 551 Loch Awe.
32 *Buckingham Terrace, Glasgow.*
1867 776 Ben Slarive, Loch Etive.
1868 69 From the Façade of the Post Office, Venice.
339 Venice.
370 'Ninety Summers,' near Florence.
Lent by James Miller, Esq.
Zambesi Cottage, Hamilton.
1869 509 Cadzow Burn, near Hamilton.
524 A Passing Shower: Glen Lean.
1871 29 Glen Croe.
695 Loch Long, from near the Head.
60 *Castle Street, Edinburgh.*
1872 76 Woodland Path.
307 Loch Katrine.
521 Playing the Chanter.
1873 74 Ash Trees in Spring.
139 Summer.
179 A River.
200 Beeches: a Sketch.
368 Blairdrummond Park.
493 Blairdrummond Beeches, Doune.
Lent by a Gentleman.
748 'Spring.'
22 *St. Giles' Street, Edinburgh.*
1874 113 Chestnut Trees, Comrie.
205 Ploughing.
335 St. Fillans, Perthshire.
344 A Field Road.
348 St. Fillans, Perthshire.
409 Puss Begging.
Lent by a Gentleman.
440 Road Scene: Autumn.
Lent by a Gentleman.
556 Hoeing Turnips.
643 Willow Trees, near Ratho.
1875 1 Early Potato Harvest in Ayrshire: Gleaning.
189 A Leisure Hour. (Smith Institute, Stirling. 'Leisure Moments.' J. L. Platt Bequest, 1914.)
192 A Hill Road.
304 In the Cool of the Morning.
350 Old Church at Muthill, near Crieff. (*Vide* **1880,** No. 409.) (Kelvingrove Art Gallery, Glasgow. Presented by T. Graham Young, 1900.)
Lent by James Young, Esq., Kelly.
640 In the Spring-time.
1876 54 'Apple Blossom.'
Lent by John H. Downes, Esq., Glasgow.
97 'Wintering.'
181 Chipping Oak Bark.
Lent by Captain Lodder, R.N.
282 Woodmen.
399 A Hill Road at Tarbert, Loch Fyne.
1877 3 Herring-curing, Tarbert, Loch Fyne.
Lent by Edward Martin, Esq., Glasgow.
109 'The Sweet of the Year.'
Lent by Hanson Freeman, Esq., Yorkshire.
288 A Carpenter's Shop.
Lent by James Donald, Esq., Glasgow.
380 'Dolce far niente.'
416 Cutting Turnips.
Lent by John Robertson, Esq., Glasgow.
121 *Princes Street, Edinburgh.*
1878 137 An Old Orchard.
178 A Village Lane in Twilight.
496 Going Home.
Lent by Wm. McTaggart, Esq., R.S.A.
509 Autumn Sunlight.
545 Girl feeding a Goat.
Lent by William Gibson, Esq., Broughty Ferry.
1 *Alva Street, Edinburgh.*
1879 114 Wanderers.
194 Eventide.

Wingate, James Lawton—*continued*

411 Summer Time. (Laing Art Gallery, Newcastle. Bought 1908.)
Lent by Edward Martin, Esq.
655 A Forager.
657 Siller Saughs.
1880 93 Quoiters.
176 Carpenter's Shop.
334 Winter Leaves.
Lent by T. Smith, Esq., Dundee.
390 Mare and Foal.
Lent by J. H. Lorimer, Esq.
528 Stirling Castle, from St. Ninians.
Lent by James Wilson, Esq.
1880 64 'Dolce far niente.'
Lent by William Mackintosh, Esq.
71 Chipping Oak Bark.
Lent by Captain Lodder, R.N.
87 Ploughing.
Lent by Miss Bell.
409 Old Church at Muthill. (*Vide* 1875, No. 350.)
Lent by J. Young, Esq.
1881 169 A Road with Poplars in Early Summer.
400 'When the kye comes hame.'
Lent by William Chamberlin, Esq., Brighton.
415 Making Straw Ropes.
700 A Swan's Nest among the Reeds.
1882 125 Hay Fields.
209 Spring-Time.
233 A Study.
345 Old Church at Muthill.
Lent by G. B. Thornton, Esq.
365 Winter Twilight.
366 Blackwater-foot, Arran.
502 Winter.
1883 106 A Stackyard.
290 Early Summer.
305 The Ford.
332 A Loch Side.
350 A Crofter's Patch in the Moor.
422 G. Webster, Esq., Sculptor.
506 Portrait of a Gentleman.
1884 14 Eventide.
98 'The Orra Corner.'
190 Orchard in Blossom.
216 Sunset.
293 A Cottar's Cow.
448 Building a Hayrick.
800 By the Roadside.

Muthill, and 1 Alva Street, Edinburgh.

1885 61 Sunset in the Woods.
192 The Shore at Carnoustie.
282 A Study.
336 Poachers.
387 Sunset in Spring-Time.
543 Early Lambs.
1886 75 Wreck of the Wood. (Diploma Work. R.S.A. Collection.)
262 Spring Twilight.
401 Spring-Time.
495 The Arrival of the Haddock Boats.
1887 55 From a Garden in late Autumn.
173 Chrysanthemums.
179 On the Machony.
191 Watering Horses.
326 A Water Gate.

St. John's, North Colinton.

1888 171 A Summer's Evening.
Lent by T. H. Cooper, Esq.
179 Early Summer in the Stackyard.
Lent by G. Thornton, Esq.
272 Crofter's Stacks.
362 The Woods in Winter.
429 A Lambing Shed.
Lent by J. C. Bell, Esq., Broughty Ferry.
1889 114 Study of a Wave.
Lent by George B. Thornton, Esq.
186 Going to Pasture.
Lent by George Mackay, Esq., M.D.
205 Summertime.
Lent by James Wilson.
361 Linn Mill, near Alloa.
1890 157 Violas and Gardener's Garter.
Lent by James Milne, Esq., Edinburgh.
164 Summer-Time.
Lent by David Thomson, Esq., Alloa.
241 Afterglow.
Lent by Edward Martin, Esq.
1891 122 A Summer's Evening.
146 Portrait.
182 'At the Wa' gaun o' the Winter.'
196 The Drinking-Place: Mid-day, October.
206 Interior of a Byre.
1891-2 299 The Quiet of Evening.
311 Spring-time, near Muthill.

1893 23 Near Inveraray, Loch Fyne.
131 On the Head Rig.
163 An Autumn Idyll.
183 Wayside Flowers.
191 Sundown.
1894 173 A Moor, with Highland Cattle.
Lent by R. Alexander, Esq., R.S.A.
1895 248 Evening Sunshine: Strachur.
258 Path 'mid Willow Trees: Summer.
317 Burnside in the Highlands.
368 Moorland Road: Sundown.
1896 27 Sun Setting amid Shifting Clouds.
Lent by Dr. Mackay.
35 Elm Trees in Spring.
Lent by William Ritchie, Esq., Edinburgh.
56 Yorkshire Wold: Shadows Gathering.
Lent by Robert Robertson, Esq.
140 Blue Bells and Marguerites.
Lent by Alex. Roberts, Esq., Selkirk.
230 Spring Day in a Lane at Colinton.
Lent by Alex. Roberts, Esq.
1897 228 The Hour of Curfew.
309 The Fall of the Leaf.
Lent by Wm. Wilson, Esq., Paisley.
316 Blithe June Day.
Lent by W. E. Wingate, Esq., Glasgow.
380 Highland Glen: a Breaking Storm.
Lent by —— Philip, Esq., M.D.
456 April by the River Side.
Lent by James Wilson, Esq., Edinburgh.
1898 260 Autumn's Livery.
Lent by P. M'Omish Dott, Esq., Colinton.
296 Lowsin' Time.
Lent by James Wilson, Esq.
348 In the Deer Forest: Sundown.
Lent by John Ramsay, Esq., Dundee.
501 Springtime.
Lent by John Ramsay, Esq.
520 'When the Quiet of Evening bringeth Rest.'
Lent by Wm. Hardie, Esq., Edinburgh.
1899 210 Fine Autumn Weather: Loch Fyne.
Lent by William Mylne, Esq., C.A., Edinburgh.
270 A Twilight, with Snow.
Lent by Dr. Peddie, Edinburgh.
1900 171 Sunset over a Moor.
Lent by John Ramsay, Esq.
183 Golden Sunset.
Lent by John Ramsay, Esq.
264 A West Highland Road (near Strachur).
Lent by George B. Thornton, Esq.

The Poplars, Craiglockhart Avenue, Slateford.

1901 276 Cross Roads.
Lent by John Kirkhope, Esq., Edinburgh.
338 Sundown: Arran.
Lent by John Kirkhope, Esq.
384 An East Coast Harbour.
Lent by Charles D. Rutherford, Esq., Edinburgh.
1902 231 Shimmering Sunlight: Arran.
Lent by John Ramsay, Esq., Tayport.
258 Veiled Moonlight. (Scottish Modern Arts Association. Bought 1909.)
Lent by John Kirkhope, Esq.
266 Dewy Eve.
Lent by John Ramsay, Esq.
349 A Highland Homestead: Feeding the Calves.
Lent by John Kirkhope, Esq.
1903 223 Woods in Springtime.
282 Moonlight.
1904 267 The Sound of Kilbrannan, from Arran: Sundown.
356 Clearing Potato Pits in the Spring.
Lent by Alex. F. Roberts, Esq.
520 Evening Mist: Sundown.
Lent by P. M. Dott, Esq.
1905 173 Sundown amid the Mountains.
262 Stackyard in Springtime.
Lent by J. Tattersall, Esq., Dundee.
1906 217 Autumn.
Lent by John Bell, Esq.
222 The Clouds that gather round the Setting Sun.
Lent by Wm. Thorburn, Esq., Peebles.
256 Drum-a-Doon Bay, Arran.
Lent by William Thorburn, Esq.
1907 212 Sunset: Gipsy Encampment.
Lent by H. B. Marshall, Esq.
280 Gateway of Colinton Church.
Lent by John Kirkhope, Esq.
508 Sunset, with Cattle.
Lent by H. B. Marshall, Esq.
1908 146 Fallen Timber: Autumn.

Wingate, James Lawton—*continued*

288 Sheep Washing in Devonshire.
Lent by Walter Bain, Esq., Ayr.
294 Sunset in Forest.
Lent by Walter Bain, Esq.
1909 142 The Sands, Drum-a-Doon Bay, Arran.
Lent by William Thorburn, Esq.
214 Pansies.
247 Over Kilbrannan Sound: Sundown.
Lent by G. B. Anderson, Esq., Selkirk.
1910 241 Gargunnock, Stirlingshire.
Lent by John Duncan, Esq., Edinburgh.
247 On the Beauly River, Hampshire.
Lent by Jas. Dickson, Esq., Galashiels.
304 Summer Sundown along the Shore.
Lent by James Dickson, Esq.
1911 59 Romance.
215 Sundown over the Sea.
Lent by John Duncan, Esq.
253 Dougarie Shore, Arran.
Lent by John Duncan, Esq.
1912 53 Kildonan, Arran.
Lent by John Duncan, Esq.
58 The Sands of Fairley, Ayrshire: Sunset.
Lent by J. W. Blyth, Esq., Kirkcaldy.
302 Sundown over the Sands.
39 *Mansionhouse Road, Edinburgh.*
1913 86 A Moorland Sunset.
257 The Shore of the Atlantic, Cantyre.
280 A Self Portrait.
1914 306 Potato Pits in Springtime, Muthill.
Lent by John Duncan, Jun., Esq., Edinburgh.
390 Sunset in the Hills, near Edzell.
Lent by Jas. Dickson, Esq., Galashiels.
395 Harvesting at Machrie Bay, Arran.
Lent by James Dickson, Esq.
1915 171 Boats at Anchor off Fairlie.
Lent by John Duncan, Jun., Esq.
173 Sundown over the Sound of Kilbrannan.
Lent by James Wilson, Esq.
297 Sundown.
1916 113 A Summer's Evening.
125 Japanese Anemones.
Lent by John Duncan, Esq.
375 Mouth of the Machrie, Arran.

WINTOUR, John Crawford **Painter**

Born 1825. Died 1882.

Associate 1859.

21 *Semple Street, Edinburgh.*
1843 219 Devotion.
1844 15 Prospero and Miranda.
346 The Villagers.
Ladyfield Lane, Edinburgh.
1845 88 The Abased.
286 Prospero and Caliban: a Sketch.
384 The Cottage Maidens.
1 *Lothian Road, Edinburgh.*
1846 99 Puck and Fairy.
300 Bacchante.
1847 67 The Cottar's Well.
439 Roger and Jenny.
1848 76 The Cottage Door.
320 The Ballad.
397 Conversation: a Sketch from Nature.
1849 309 A Dream.
341 Prospero and Miranda.
1850 282 The Vesper Prayer.
1851 232 An Old Sluice near Livingstone.
258 Farm-yard at Craigleith.
274 Scene in Glen Drunkie, Perthshire.
360 Sketch on the Water of Leith.
1852 23 The Cawdron, on the Water of Leith.
27 The Bathing Pool.
Lent by Francis Farquharson, Esq., Finzean.
40 The Well.
159 Cottages near Moffat.
168 A Bit in the Highlands.
367 At Saughton: Boys Fishing Minnows.
483 Aucheneas Castle.
535 Study from Nature: Bonaly Burn.
1853 15 The Path to the Well.
85 Nook in Golspie Burn.
221 Sketch from Nature: Golspie Burn.
325 The Miller's Haugh, Colinton.
368 Loch Brora, Sutherlandshire.
Lent by C. D. Young, Esq., Edinburgh.
381 A Bit in Dunrobin Park.
495 Sketch from Nature: Golspie Burn.
671 Sketch from Nature at Craighouse, near Edinburgh.
1 *St. Cuthbert's Glebe, Edinburgh.*
1854 298 Killclamkill, Sutherlandshire.
301 Mossie Mill, near Currie.

401 Uppetwood, Sutherlandshire.
435 Strathfleet, Sutherlandshire.
448 Rothesay's Tower, Falkland Palace.
469 Gloamin'.
595 The Woodland Bridge.
1855 45 The Swallow's Haunt.
53 A Study from Nature: Kenleith Burn.
71 On the Folla Burn, near Livingstone.
98 Rustic Bridge, Balerno.
421 Logan's Mill, Balerno.
697 The Cottar's Well.
720 Sketch from Nature: Kenleith Burn.
728 Sketch from Nature, near Saughton.
1856 84 The Links o' Forth, from Blair-Logie Castle.
213 In Roslin Glen.
236 Study from Nature.
248 The Miller's Cottage.
308 An Old Sluice.
380 The Mill Kep.
390 A Study: Craigie Mill, near Perth.
450 A Woodland Burn.
1857 153 An Old Well, on the Almond.
204 'Amang the Birks o' Invermay.'
339 Near Edinburgh.
384 Study at Roslin.
406 Evening on the Tay, near Luncarty.
466 A Woodland Well.
500 Stanley, on the Tay.
655 Menstrie Glen.
661 Pitthevelis Castle.
1858 9 Study from Nature: Darnick.
131 On Tweed, near Lowood.
140 Wetheral Abbey, Cumberland.
199 Study from Nature, near Darnick.
267 A Mill Stream.
528 Perth, from Moncrieff Hill.
1859 231 The Carse of Stirling, from Blair Logie.
245 A Harvest Field, near Melrose.
249 Blair Logie Castle.
340 Study from Nature, near Darnick.
415 Blair Logie Glen.
425 The Village Path, Darnick.
490 Coatkerse, in Blair Logie.
573 A Pool on the Devon: Evening.
1860 31 On the Water of Leith, near Lennox Castle.
78 Study from Nature: Kenleith Burn.
117 On the Shore, Burnmouth.
369 Road Scene, near Renton House.
535 A Woodland Burn.
632 Partan Ha', Burnmouth.
658 The Minnow Fishers.
754 Redding the Line, Burnmouth.
820 At Burnmouth.
1861 250 In Charlcote Park, Warwickshire.
254 Village Well.
Lent by Alex. Dowell, Esq.
326 Milverton Church, Warwickshire.
492 At Broomilees, near Abbotsford.
533 Guy's Cliff Mill, Warwickshire.
538 Lane Scene near Melrose.
1862 365 A Woodland Path.
465 Study from Nature, near Currie.
1863 202 Near Hatton, Warwickshire.
234 The Roadside Well.
367 Rustic Bridge.
424 Study from Nature, near Woodville.
570 On the Avon, Warwickshire.
Lent by Alex. Dowell, Esq.
657 At Saughton, near Edinburgh.
658 Sketch on the Coast, near Berwick.
705 Sketch from Nature at Roslin.
711 Sketch from Nature.
1863 223 Perth, from Moncrieff Hill.
Lent by W. Wintour, Esq.
259 A Woodland Burn.
Lent by John Lessels, Esq.
297 Study from Nature: Kenleith Burn.
Lent by W. Wintour, Esq.
1864 413 Lane Scene: Ruthwell.
438 Study in the Hall of Comlongan Castle.
562 Study from Nature at Brow, Dumfriesshire.
1865 457 Study in the Hall, Falkland Palace.
465 Evening on the Tweed.
512 On the Avon: Moonlight.
560 Study: Cottages near Edinburgh.
1866 308 Near Abbotsford: Evening.
Lent by James Carnegie, Esq.
398 Near Edinburgh.
407* Wetherell Abbey, Cumberland.
416 Study from Nature: St. Helens, Melrose.
489 A Pool on the Devon: Morning.
546 Hillslape Tower, the Glendearg of 'The Monastery.'

Wintour, John Crawford—*continued*

611 'Rent is the fleecy mantle of the sky,
The clouds fly different, and the sudden sun
By fits effulgent gilds the illumined field.'

1867 422 On Locharmoss, Dumfriesshire.
531 Sundown on Tweed.
1868 525 The Glen o' the Mill.
597 On the Water of Leith: Evening.
614 Near Bank-End, Dumfriesshire.
942 On the Avon, Warwickshire.
1869 26 The Tay, from Moncreiff Hill.
Lent by E. G. Buchanan, Esq.
79 Clearing-off after a Storm.
377 Study from Nature, near Brow, Dumfriesshire.
468 An Auld Drove Road: Evening.
766 The Boatsheil Pool, on Tweed.
775 Lamberton Point, Berwickshire.
819 Blairlogie Castle.
836 Evening.
889 On the Water of Leith, near Saughton.
918 Study, near Abbotsford.
1870 312 Rest.
Lent by a Gentleman
320 The Pass of Killiecrankie: Autumn.
366 Moonlight on the Mist: Pass of Killiecrankie.
392 The Village Well.
Lent by a Gentleman.
416 Dunse Castle: Evening.
Lent by Charles Monro, Esq.
465 On the Tweed.
501 Near Edinburgh.
Lent by Charles Monro, Esq.
839 On the Tay: Sunset.
Lent by a Gentleman.
1871 320 On the Avon, near Bensul, Warwickshire.
Lent by Wm. Paterson, Esq., Edinburgh.
376 The Minnow Pool.
Lent by William Paterson, Esq.
396 A Quiet Nook on the Water of Leith.
462 The Vale of Atholl.

85 *St. Cuthbert's Glebe, Edinburgh.*
1872 172 Study: Red Hall, Berwickshire.
359 On the Shore, near Hopetoun.

30 *Hamilton Place, Edinburgh.*
1873 197 The Trooper's Leap, on the Garry.
294 At Murrayfield, near Edinburgh.
Lent by Mr. Orchardson.
340 The Cottar's Well: a Sketch.
Lent by Mrs. W. Wintour.
399 On the Tay: Evening.
615 Ayton, Berwickshire.
887 Sketch from Nature: Roseburn, near Edinburgh.
946 At Ayton Mill, Berwickshire.
1049 Sketch from Nature, near Melrose.
1874 96 Study from Nature.
Lent by John Boyd, Esq., Cherrytrees.
170 On the Devon.
207 Habby Ker's Well, Malton Wells, Roxburghshire.
280 Study from Nature: on the Shore, South Queensferry.
284 A Village, Ancrum, Roxburghshire.
843 Study from Nature: Tantallon Castle.
857 In Blair-Logie Glen.
1011 Near Menstrie, Stirlingshire.
1012 Near Blairlogie Castle.
1024 On the Esk, near Roslin.
1035 Study from Nature, near Ayton.
1875 281 A Farm Road, Cherry Trees, Roxburghshire.
643 A Burn-side, near Yetholm.
833 Kirk-Yetholm.
859 Near Melrose.
869 Stanley, on Tay.
902 Yetholm.
Lent by John Boyd, Esq.
977 Near Colinton.
981 At Blair Logie: Moonlight.
1005 Near Airthrey, Stirlingshire.
1876 258 On the Ellwand: Evening.
271 By the Woodland Burn.
Lent by a Gentleman.
277 The Village Spring.
312 On Tweed: Evening.
831 Study: Menstrie Castle, Stirlingshire.
876 Near Menstrie.
970 The Watering-Place: Gloamin'.
1877 193 Near Hatton, Warwickshire.
197 The Roadside Well.
219 On the Garry, near Killiecrankie.
286 The Burn-side.

477 The Minnow-Fishers: Finished Sketch.
Lent by J. Young Guthrie, Esq.
925 Kirk Yetholm.
941 Near Beausall, Warwickshire.
1878 216 Near Castle Huntly, Carse of Gowrie.
Lent by Douglas Argyll Robertson, Esq., M.D.
286 Garleton Tower, Haddingtonshire.
322 Near Dunrobin Castle.
417 Garleton Tower, Haddingtonshire: Evening.
689 On the Garry, Perthshire.
867 Nether Byres Castle.
1050 Kenilworth Castle.
1879 1008 Guy's Cliff Mill, Warwickshire: Evening.
1880 196 Study from Nature: Inchurran Burn.
218 Gloamin', on the Eye, Berwickshire.
270 On the Ale Water.
430 The Tay, from Craigie Barns.
772 The Tay, from Inver.
1008 Sunset: Weatherall Abbey, Cumberland.
1009 On the Shore, near Golspie.
1880 26 On the Water of Leith.
Lent by Messrs. Doig, M'Kechnie & Davies.
50 The Pass of Killiecrankie by Moonlight.
Lent by Messrs. Doig, M'Kechnie & Davies.
233 After the Storm.
Lent by Thomas Swan, Edinburgh.
296 Coatkerse, near Blair Logie.
Lent by Thomas Chapman, Esq.
1881 90 Study from Nature, near Tamthebirn, Dunkeld.
148 Near Clarence Field, Dumfriesshire.
195 Study from Nature: Rochanroy Wood, near Dunkeld.
278 On Union Canal, near Meggetland: Moonlight.
286 On the Garry: Moonlight.
938 Sketch from Nature: The Tay, from Moncreiff Hill.
1047 Sketch from Nature, on the Solway.
1882 904 Dunrobin Glen: Sketch from Nature.
933 Study from Nature, near Gourock, on Clyde.
984 Near Golspie, Sutherlandshire.
1006 Study from Nature: Tynecastle, near Edinburgh.
1007 Study from Nature: Tynecastle, near Edinburgh.
1040 Study from Nature: A Shepherd Laddie, St. John's Fair.
1044 Study from Nature: St. Boswells.
1887 442 Kinnaird Castle.
Lent by Andrew Muirhead, Esq.
457 Evening.
Lent by Andrew Muirhead, Esq.
481 (1) Spring, (2) Evening, (3) Jedburgh, (4) Tweed at Melrose.
524 On the Water of Leith.
Lent by Thomas Bonnar, Esq.

Index I

NAMES OF LENDERS, DONORS AND BEQUEATHERS

ALBERT, H.R.H. Prince Consort.
Drummond, 1851, 373. Dyce, 1855, 475. Landseer, 1851, 321; 1855, 35. Phillip, 1860, 525. Thorburn, 1851, 492.

EDWARD VII., His Majesty King.
Whistler, 1904, 555-60, 562-67.

GEORGE IV., His Majesty King.
Wilkie, 1829, 41.

VICTORIA, Her Majesty Queen.
Brodie, 1868, 1081. Giles, 1854, 283. Hill, 1845, 82. Hutchison, J., 1887, 685; 1889, 775. Landseer, 1850, 365; 1867, 501. Lockhart, 1901, 444. Macleay, K., 1866, 1; 1868, 46, 65, 226; 1869, 685, 705, 875, 888; 1870, 51, 73, 135, 155, 250, 268. Phillip, 1868, 423, 521. Reid, Sir G., 1882, 338. Reid, G. O., 1893, 230; 1894, 213; 1914, 642. Stanfield, 1855, 31. Steell, G., 1876, 88; 1880, 347; **1880**, 250; 1885, 481. Thorburn, 1852, 543. Wilkie, 1840, 50, 216; 1841, 125, 268; 1851, 55; **1863**, 117, 208, 302; **1880**, 132.

ABERCORN, Marquis of.
Thomson, Rev. J., 1835, 123.

ABERCROMBY, Lord.
Giles, 1842, 17.

ABERDEEN, Earl of.
Giles, 1833, 136, 202. Landseer, 1857, 205.

ABERDEEN, Countess of.
Steell, G., 1891-2, 158.

ADAIR, John, Arthurlea.
Stanton, 1891, 288.

ADAM, Lord Chief Commissioner.
Landseer, 1828, 30.

ADAM, Patrick W., R.S.A.
Lorimer, J. H., 1876, 361.

ADAM, Stephen, Glasgow.
Burns, 1897, 339.

ADAMSON, Samuel, Drumclyer.
Hole, 1878, 341.

ADAMSON, William, Norwood House (? Aberdeen).
Cassie, 1864, 279; 1866, 356.

AGNEW, G. W., London.
Anderson, R., 1880, 824, 1084; 1881, 802, 874.

AGNEW, Joseph, Glasgow.
Fraser, A. (R.S.A.), 1900, 288, 299, 393. McKay, 1877, 343. Murray, 1877, 554.

AGNEW, Thomas, London.
Anderson, R., 1882, 833, 985.

AGNEW, Thomas, & Son, Manchester and London.
Phillip, 1860, 156.

AGNEW, Sir William, Bart., Manchester.
Burton, 1863, 140. Faed, J., 1863, 287.

AIKMAN, David.
Ross, R. T., **1880**, 291.

AINSLIE, David, Costerton.
Steell, G., 1849, 340.

AIRD, Sir John, Bart., Hyde Park Terrace, London.
Burnett, **1885**, 382.

AITCHISON, James, Edinburgh.
Aikman, 1877, 590. Smart, 1874, 169. Stanton, 1891, 582.

AITCHISON, T. S.
Anderson, R., **1880**, 417.

AITCHISON, William John.
Glass, 1868, 660; 1873, 196.

AITCHISON, W. K.
Glass, 1853, 432.

AITKEN, Mrs., Helensburgh.
Alexander, R. L., 1880, 329.

AITKEN, Provost, Leith.
Kerr, 1888, 769.

AITKEN, Alexander.
Alexander, R. L., 1879, 255.

AITKEN, John, Glasgow.
Pettie, 1877, 397.

AITKEN, DOTT & SON, Edinburgh. (*Vide also* Dott.)
McTaggart, 1891, 308.

ALEXANDER, Dr., Blenheim Place, Edinburgh.
Kerr, 1889, 994. Steell, G., 1880, 13.

ALEXANDER, Robert, R.S.A.
Kerr, 1887, 821. Noble, R., 1879, 149. Wingate, 1894, 173.

ALEXANDER, William Cleverly, London.
Whistler, 1904, 250, 280, 296.
ALEXANDER, William Maxwell.
Hill, 1849, 220.
ALLAN, Colonel, The Glen, Peeblesshire.
Glass, 1852, 1. Steell, Sir J., 1880, 781.
ALLAN, Mrs. Agnes.
Allan, 1842, 42.
ALLAN, Alexander, Hillside.
Raeburn, **1863**, 96, 181, 273.
ALLAN, Robert W., R.W.S.
Hardie, 1900, 43. Reid, A. D., 1909, 472.
ALLAN, Thomas.
Fraser, A. (A.R.S.A.), 1826, 155. Nasmyth, 1826, 157.
ALLAN, Sir William, P.R.S.A.
Ewbank, 1826, 32.
ALLAN, William, Glen.
Lauder, R. S., 1837, 33. Simson, W., 1837, 172.
ALSTON, James Carfrae, Glasgow. (In 1909 presented collection of 21 works to Kelvingrove Art Gallery.)
Cameron, D. Y., 1896, 49. Fraser, A. (R.S.A.), 1867, 538.
ANDERSON, Sir Alexander, Provost of Aberdeen.
Cassie, 1864, 302.
ANDERSON, David.
Macnee, **1880**, 61.
ANDERSON, D. H., Glasgow and Helensburgh.
Cameron, H., 1891, 97; 1897, 338.
ANDERSON, George B., Selkirk.
Israels, 1903, 290. Wingate, 1909, 246.
ANDERSON, H. L., Helensburgh.
Murray, 1876, 484, 504.
ANDERSON, James, Frognal, Hampstead.
Reid, Sir G., 1868, 929. Roberts, **1880**, 471.
ANDERSON, John, Jr., Glasgow.
Cameron, H., 1879, 314.
ANDERSON, K. S., London.
Cameron, D. Y., 1906, 200.
ANDERSON, Walter.
Glass, 1856, 498.
ANGERSTEIN, John Julius.
Wilkie, 1846, 421.
ANGUS, Robert.
Roche, 1907, 328.
ANNANDALE, J. H., Lasswade and Polton.
Melville, 1877, 142; 1878, 69, 90; 1905, 66.
ARCHER, Miss, Haslemere, Surrey.
Archer, 1905, 227.
ARCHER, James, R.S.A.
Archer, **1880**, 237.
ARDEN, Joseph, Rickmansworth and London.
Lewis, 1853, 494. Millais, 1859, 27. Roberts, 1849, 376.
ARDWALL, Lady, 14 Moray Place, Edinburgh.
Reid, Sir G., 1913, 260.
ARGYLL, Duke of.
Raeburn, **1863**, 108.
ARKLE, F. St. John.
Fraser, A. (A.R.S.A.), 1837, 130.
ARKLE, Mrs. G.
Lauder, J. E., 1848, 206.
ARKWRIGHT, Captain.
Faed, T., 1848, 398, 427; 1849, 383.
ARMITAGE, Captain, North Berwick.
Adam, P. W., 1910, 132.
ARMSTRONG, Andrew, Dublin.
Nicol, 1860, 105; 1862, 271; 1868, 389.
ARNOT, J. C.
Docharty, 1878, 616.
ARROL, Sir William, Seafield, Ayr.
Leyde, 1889, 914.
ATHOLL, Duke of.
Stanton, 1891, 572.
ATHOLL, Duchess Dowager of.
Barclay, **1880**, 293.
AYTON, Edward.
Steell, G., 1870, 520.
AYTOUN, William Edmonstoune, Sisters of.
Lauder, R. S., 1844, 162.
AYTOUN, The Misses. (Probably same as above.)
Park, 1851, 657.

BAPTIE, William, Dumbarton.
Brown, A. K., 1891, 690.
BAILEY, James, Liverpool.
Hay, G., 1873, 372.
BAILLIE, Mrs., Dochfour, Inverness-shire.
Stevenson, W. G., 1894, 159.
BAIN, Miss, Glasgow.
Macnee, 1882, 197.
BAIN, Sir James, Glasgow.
Macnee, 1872, 142; **1880**, 12, 243.
BAIN, Walter, Ayr.
Wingate, 1908, 288, 294.
BAINBRIDGE, Emerson, M.P., London and Ross-shire.
Lorimer, J. H., 1899, 73.
BAIRD, C.
McCulloch, 1833, 42.
BAIRD, Sir David, Bart., Newbyth House, Prestonkirk.
Nasmyth, A., **1863**, 115, 243, 250, 276.
BAIRD, David.
Thomson, Rev. J., **1863**, 17.
BAIRD, George, Strichen.
Nicol, 1860, 325.
BAIRD, James, M.P.
Macnee, 1855, 552.
BAKER, A. F., Dublin.
Adam, P. W., 1897, 53.
BAKER, Mrs. Charles.
Lavery, 1908, 267.

BAKER, Thomas, Glasgow.
Hay, G., **1880**, 276.
BALLANTINE, Mrs.
Christie, **1880**, 145. Drummond, **1880**, 298.
BALLANTINE, James.
Hay, G., 1868, 555.
BALLANTYNE, James. (Probably same as Jas. Ballantine.)
Roberts, 1865, 823.
BALLANTYNE, J. T., Darwen.
Brown, A. K., 1895, 592.
BALLINGAL, Neil, Markinch.
Steell, D. G., 1890, 355.
BALLINGALL, Provost of Dundee.
Hutchison, J., 1889, 777.
BALMAIN, Thomas, Glasgow.
Cameron, H., 1896, 258; 1902, 380.
BANNERMAN, Right Hon. Sir H. Campbell, G.C.B., M.P.
Noble, J. C., 1899, 271. Walls, 1887, 272.
BARBOUR, G. F., Pitlochry.
Macgillivray, 1905, 560.
BARCLAY, George W. W., Aberdeen.
Reid, A. D., 1909, 472.
BARCLAY, John Maclaren, R.S.A.
Barclay, 1866, 523, 659; 1879, 494; **1880**, 28, 77, 331.
BARCLAY, Robert.
Phillip, **1863**, 59.
BARCLAY, Miss S. J., Montrose.
Gamley, 1913, 703.
BARING, E., London.
Leighton, 1881, 317.
BARLOW, Thomas, Torkington Lodge, Stockport.
Steell, D. G., 1889, 301; 1890, 299. Steell, G., 1888, 208.
BARSTOW, C. M.
Steell, G., 1852, 167.
BARTHOLOMEW, J. G., LL.D., Blackett Avenue, Edinburgh.
Walton, 1911, 76.
BARTHOLOMEW, R.
Graham-Gilbert, **1863**, 109.
BATTERSEA, Lord.
Whistler, 1904, 256.
BAXTER, Miss.
Brodie, 1869, 998.
BAXTER, Sir David, Bart., Kilmaron.
Herdman, R., 1866, 284. Steell, G., 1861, 294.
BAXTER, Lady, Kilmaron.
Steell, G., **1880**, 314, 508.
BAXTER, J. H., Gilston, Fifeshire.
Paton, Sir J. N., 1880, 339.
BEAUMONT, John, Ravensknoll.
Houston, J. A., 1867, 647.
BEDDON, A. W.
Adam, P. W., 1899, 200.
BEDFORD, Duke of.
Allan, 1829, 31.
BEGG, Rev. Dr., Family of, Free Church, Newington.
Macnee, 1870, 541.
BEIT, Otto, London.
Sargent, 1908, 101.
BELHAVEN, Lady.
Thomson, Rev. J., 1835, 180.
BELL, Miss.
Wingate, **1880**, 87.
BELL, Archibald.
Brown, W. B., **1863**, 33.
BELL, A. M., Liverpool.
McKay, 1874, 65.
BELL, Jacob, London. (Bequeathed to the Nation in 1859 the finest part of his art collection, including six important works by Landseer.)
Douglas, 1852, 123. Landseer, 1847, 133, 365.
BELL, Sir James, Lord Provost of Glasgow.
Guthrie, 1893, 367.
BELL, John, Kilmalcolm.
Alexander, E. J., 1897, 628. Cameron, H., 1897, 432. Wingate, 1906, 217.
BELL, John Charles, Dundee.
Bough, 1861, 232; 1862, 157; 1863, 173. Brown, W. B., 1863, 283. Cameron, H., 1868, 510; 1869, 393. Cassie, 1869, 200. Chalmers, 1876, 262; **1880**, 282. Faed, J., 1859, 241. Fraser, A. (R.S.A.), 1860, 763; 1862, 462; 1863, 295; 1864, 336; 1866, 613, 690; 1888, 993. Hardie, 1881, 1001. Hay, Geo., 1868, 438; Herdman, R., 1866, 561. Lockhart, 1871, 533. McCulloch, 1862, 440; 1863, 171. McDonald, J. B., 1868, 814. McKay, 1879, 439. Mackie, 1889, 620. McTaggart, 1864, 444; 1866, 318; 1867, 255. MacWhirter, 1867, 475. Nicol, 1857, 177, 239. Pettie, 1863, 150, 460; 1864, 420. Vallance, 1867, 862; Wingate, 1888, 429.
BELL, Joseph, M.D.
Clark, 871, 90.
BELL, J. Z., R.S.A.
Bell, J. Z., 1859, 606.
BELL, Mrs. J. Z.
Bell, J. Z., 1868, 955.
BELL, M. Montgomerie, W.S., 9 Randolph Crescent, Edinburgh.
Reid, Sir G., 1913, 288.
BELL, Mrs. T. A., 116 Gilmore Place, Edinburgh.
Brown, W. B., 1910, 140.
BELL, William Hamilton, Edinburgh.
Gordon, **1880**, 171. Raeburn, **1880**, 321, 390.
BELLAHOUSTON FUND. (*Vide* Steven, E. & G.)
BENNETT, Robert J., Glasgow.
Lockhart, 1877, 955.
BENSON, R. H., 18 South Street, London.
Sargent, 1912, 80.

BERNHEIM, Jeune, Boulevard de la Madeleine, Paris.
Degas, 1911, 282.
BERRY, Walter.
Herdman, R., 1867, 376.
BERTRAM, Miss, 3 Regent Terrace, Edinburgh.
Smart, 1900, 732.
BERTRAM, D., Edinburgh.
Noble, J. C., 1880, 170.
BEST, A. Vans Dunlop.
McCulloch, **1880**, 121. Simson, W., **1880**, 222. 295. Thomson, Rev. J., **1880**, 407.
BEVERIDGE, Erskine, Dunfermline.
Paton, W. H., 1852, 13, 279.
BEVERIDGE, Henry, Dunfermline.
Duncan, J., 1896, 493.
BEVERIDGE, John.
Harvey, **1863**, 51. Paton, Sir J. N., **1863**, 334.
BEWLEY, Hon. Justice.
Adam, P. W., 1896, 436.
BICKNELL, Elhanan, Herne Hill, Surrey.
Roberts, 1846, 416; 1849, 12. Stanfield, 1845, 346.
BICKNELL, Mrs. Henry.
Roberts, 1863, 296, 314.
BINNIE, John, West Rountreehill, Kilmacolm.
Walton, 1907, 255.
BIRCH, Mrs.
Joseph, 1822, 243.
BIRCH, Charles, Harbourne Hall, Birmingham.
Maclise, 1854, 292. Wilkie, 1849, 145.
BIRD, George, Edinburgh.
Reid, G. O., 1890, 259.
BISHOP, T. G., Hamilton, and Dalmore, Helensburgh.
Guthrie, 1888, 453. Orchardson, 1911, 22. Walton, 1890, 274.
BLACK, Charles.
McCulloch, 1851, 231.
BLACK, Colin M., W.S., 28 Castle Street, Edinburgh.
Steell, D. G., 1904, 120.
BLACK, William, Kingskettle, Fife.
Kay, 1914, 328.
BLACKIE, Messrs., Glasgow.
Hill, 1838, 123.
BLACKIE, John, Glasgow.
Bonnar, **1863**, 168. Hill, 1835, 64, 110, 131; 1836, 157, 229; 1840, 473.
BLACKIE, Professor John Stuart.
Archer, **1880**, 237. Reid, Sir G., 1893, 176.
BLACKWOOD, Messrs., Edinburgh.
Lauder, R. S., 1843, 163.
BLACKWOOD, John, Edinburgh.
Duncan, T., **1863**, 61, 210. Gordon, **1863**, 232, 256.
BLAIK (or BLAIKE), Hugh, Leith.
Anderson, R., 1880, 881; 1882, 823. Farquharson, 1881, 574, 578.
BLAIKIE, W. B., LL.D., Edinburgh.
Roche, 1895, 167.
BLAIR, Mrs.
Bough, **1880**, 157, 213. Nasmyth, **1880**, 234.
BLANC, Hippolyte J., R.S.A.
Lawson, 1905, 330.
BLYTH, Mrs. Edward, Edinburgh.
Steell, D. G., 1879, 483.
BLYTH, J. W., Wilby House, Kirkcaldy.
Wingate, 1912, 58.
BLYTHSWOOD, Lord. (*Vide* Campbell, Col. Archibald.)
BLYTHSWOOD, Lady (formerly Mrs. Archibald Campbell, *q.v.*), Blythswood, Renfrew.
Stevenson, W. G., 1893, 149.
BOLCKOW, H. W. F., M.P., Morton Hall, Middlesborough.
Faed, T., 1872, 246. Nicol, 1870, 654.
BOLONGARO & SONS, Messrs., Manchester.
Nicol, 1859, 252, 406.
BONAR, Thomas, Edinburgh.
Stevenson, D. W., 1891, 576.
BONAR, William, Edinburgh.
Kerr, 1882, 989.
BONNAR, Thomas.
Bonnar, 1853, 479. Ritchie, **1880**, 384. Wintour, **1887**, 524.
BONNAR, William, R.S.A.
Stevenson, D. W., 1884, 842.
BOOTH, J. Billington.
Houston, J. A., 1846, 155.
BORDERS, F.
Orchardson, 1863, 198.
BOSTON, W. J., Glasgow.
Coventry, 1907, 91.
BOSWELL, Capt. Donaldson. (*Vide* Donaldson.)
BOUCH, Thomas, C.E.
Perigal, 1862, 47.
BOUGH, Mrs., Jordanbank, Morningside.
Bough, 1874, 991; 1877, 1003. Lawson, 1874, 593.
BOUGH, Samuel, R.S.A.
Fraser, A. (R.S.A.), 1877, 289. Leyde, **1863**, 288. Linnell, 1876, 411. Pettie, 1876, 395. Stanton, 1864, 113.
BOYD, Miss Alice, Penkill, Ayrshire.
Scott, W. B., 1867, 396.
BOYD, John, Cherrytrees, Roxburghshire.
Wintour, 1874, 96; 1875, 902.
BOYD, William B., Hatton Hall, Northumberland.
Ross, R. T., 1866, 349.
BRAID, William, Edinburgh.
Aikman, 1877, 26. Vallance, 1876, 660.
BRAND, J., Bedford Hill House, Surrey.
Dyce, 1858, 260; 1865, 455, 511.
BRAND, Miss, Bedford Hill House, Surrey.
Dyce, 1865, 711.
BRAND, Mrs.
Dyce, 1863, 423.
BRASH, John.
Bough, 1865, 141.

BRAY, J.
Faed, J., 1847, 454.
BREADALBANE, Earl of.
Smart, 1881, 839; 1882, 204. Steell, G., 1881, 352, 989.
BREADALBANE, Marquis of.
Duncan, T., 1846, 346. Landseer, 1855, 107. McCulloch, 1847, 102.
BRECHIN, Robert H., Sherwood, Dennistoun, Glasgow.
McTaggart, 1895, 263. Paton, Sir J. N., 1902, 340.
BREDEL, Miss Harriet.
Wilkie, 1851, 55.
BREMNER, Robert.
Gamley, 1908, 382.
BRIGGS, T. F., Barbadoes.
Paton, Sir J. N., 1860, 646.
BRIGHT, Mrs. Samuel.
Steell, D. G., 1875, 66.
BROCKLEBANK, Ralph, Haughton Hall, Tarporley, Liverpool.
Faed, J., 1863, 396; 1880, 76. Faed, T., 1878, 228; 1901, 422. Gavin, 1857, 241. Nicol, 1859, 325.
BROCKLEBANK, Ralph, Sons of.
Faed, T., 1901, 150. Roberts, 1849, 12.
BRODIE, Archibald.
Sheriff, 1844, 79.
BRODIE, Lady Dawson.
Lauder, J. E., **1880**, 203.
BRODIE, T. D.
Hutchison, J., 1887, 673; **1887**, 319.
BRODIE, William, R.S.A.
Bough, **1880**, 478. Brodie, **1880**, 355, 358, 360, 361, 362, 366, 370, 382. Cassie, 1866, 207; **1880**, 460. Crawford, W., **1863**, 248. Giles, **1880**, 408. Herdman, R., 1873, 11. Noble, R., 1878, 42. Phillip, 1868, 561, 584, 666; **1880**, 54, 168, 204, 218, 309.
BRODIE, Mrs. William.
Brodie, 1870, 943.
BROOK, E. J., Hoddom Castle, Dumfriesshire.
Steell, D. G., 1902, 95; 1910, 437.
BROOKS, Cunliffe, M.P., Glen Tana.
Millais, 1881, 318.
BROUGH, Robert, A.R.S.A.
Brough, 1898, 419.
BROUGHAM, Lord.
Macdonald, L., 1832, 325.
BROUN, Archibald, Edinburgh.
Gordon, **1880**, 188, 488, 490. Miller, W., **1880**, 516.
BROWN, Miss.
Henning, 1808, 16 (1) & (3); 1811, 6 (2); 1813, 99, 102, 105. Kidd, J. B., 1832, 50. Smith, C., 1830, 148.
BROWN, Andrew, Bonnington.
Bell, R. P., 1873, 183.
BROWN, David, Broughty Ferry.
Cameron, H., 1875, 67. Cassie, 1875, 477. Hay G., 1875, 187. McTaggart, 1874, 279.
BROWN, David W.
Watson, W. S., 1846, 109.
BROWN, Hugh, Glasgow.
Cameron, H., 1878, 215; **1880**, 18.
BROWN, Mrs. Hugh, 9 Clairmont Gardens, Glasgow
Cameron, H., 1910, 129.
BROWN, Dr. James, Glasgow.
McCulloch, 1836, 14.
BROWN, John, M.D.
Alexander, R. L., 1874, 222. Cameron, H., 1874, 247. Hill, 1853, 161. McDonald, J. B., 1859, 99.
BROWN, Robert.
Bell, R. P., 1888, 209.
BROWN, Thomas, Glasgow and Lanfine, Ayrshire.
Archer, 1851, 611. McCulloch, 1847, 372.
BROWN, T. Craig, Selkirk.
Leighton, 1896, 249.
BROWN, Col. Walter, Mondyke, Renfrew.
Cameron, H., 1898, 265. Israels, 1911, 140.
BROWN, William Beattie, R.S.A.
Brown, W. B., **1880**, 80, 318. Douglas, 1891-2, 197.
BROWN, William Beattie, Jr.
Brown, W. B., 1910, 259.
BROWNLEE, Robert, Glasgow.
Hay, G., 1876, 71.
BRUCE, —, Greenside.
Oakes, 1865, 447. Thomson, Rev. J., **1863**, 174.
BRUCE, Miss, Slogarie, New-Galloway.
Steell, G., 1873, 312.
BRUCE, Mrs. A. Livingstone, Edinburgh.
Brodie, 1879, 761. Macgillivray, 1902, 779.
BRUCE, Daniel.
Fraser, A. (R.S.A.), 1865, 270. Nisbet, P. S., 1870, 769.
BRUCE, H.
Bough, 1867, 161, 357.
BRUCE, R. T. Hamilton, Dornoch and Edinburgh.
Hole, 1875, 238. Rodin, 1891, 573.
BRUCE, Mrs. Tyndal.
Williams, 1833, 57, 142.
BRYCE, A. Hamilton, Edinburgh.
Bell, R. P., 1881, 351.
BRYCE, David, Edinburgh.
Ewbank, **1863**, 275. Steell, G., 1846, 311.
BRYCE, William Moir, Edinburgh.
Kerr, 1890, 681; 1902, 672, 675. Nisbet, R. B., 1887, 750; **1887**, 139. Scott, T., 1887, 741; 1888, 959.
BRYSON, R. S.
Steell, D. G., 1887, 42.

BUCCLEUCH, Duke of.
Bonnar, 1839, 157. Steell, G., 1850, 363. Steell, Sir J., 1836, 361.
BUCCLEUCH, Duchess of.
Ritchie, 1837, 359. Steell, G., 1856, 657.
BUCHAN, Earl of.
Lizars, 1808, 76.
BUCHANAN, Mrs.
Macbeth, 1880, 721.
BUCHANAN, Andrew, Auchentorlie, Dumbarton.
Steell, G., 1871, 197.
BUCHANAN, Col. Sir David C. R. Carrick-, Drumpellier, Lanarkshire.
Steell, G., 1872, 16; 1878, 410.
BUCHANAN, Mrs. Carrick-, Drumpellier.
Steell, G., 1867, 562; 1868, 502.
BUCHANAN, E. G.
Wintour, 1869, 26.
BUCHANAN, James, Edinburgh.
Bell, R. P., 1881, 681.
BUCHANAN, John, Carbeth, Stirling.
Steell, G., 1861, 235.
BUCHANAN, Rev. Robert, D.D., Trustees and Family of.
Macbeth, 1873, 262.
BUCHANAN, T., Berwick.
Ross, R. T., 1867, 383, 512.
BUIST, Alex. J.
Lauder, R. S., 1851, 413.
BUNTEN, James C., Glasgow and Perthshire.
Millais, 1897, 246. Nicol, 1871, 297.
BURNAND, Arthur, Stoke Newington, London.
Phillip, 1862, 346.
BURNET, Sir J. J., R.S.A.
Macgillivray, 1896, 344. Walton, 1907, 29.
BURNLEY, W. F., Glasgow.
Sheriff, 1839, 252.
BURNS, William, Glasgow.
Adam, J. D., 1874, 5, 225. Murray, 1877, 452.
BURRELL, George, Gleniffer Lodge, Paisley.
Degas, 1913, 354.
BURRELL, William, 4 Devonshire Gardens, Glasgow.
Lavery, 1898, 201. Whistler, 1903, 232, 292.
BURTON, John, York. (In 1882 bequeathed to Yorkshire Fine Art Institution his collection of Modern pictures now in Corporation Art Gallery, York.)
Phillip, 1868, 584.

CADE, Mrs. G. E.
Halswelle, 1876, 518.
CADELL, Mrs. M. D.
Lauder, R. S., **1863**, 52. Rhind, W. B., 1898, 116.
CADELL, Robert.
Hill, 1832, 241.
CAIRD, James.
Bough, 1858, 349.
CAIRD, James Ferguson, Greenock.
Roberts, 1857, 233.
CAIRD, James Tennant, Seafield, Greenock.
Macbeth, 1859, 74. McCulloch, 1859, 162. Roberts, 1861, 265; 1865, 795.
CAIRD, Mrs. James Tennant, Seafield, Greenock.
Roberts, 1861, 371. Stanfield, 1861, 150.
CALDWELL, James, Glasgow.
Brown, T. A., **1887**, 332. Cameron, H., 1893, 267.
CALLANDER, William Burn, Preston Hall, Midlothian.
Williams, 1837, 275.
CAMERON, D. Y., A.R.S.A.
Hardie, 1910, 217. Legros, 1911, 477, 478, 506. Portsmouth, 1914, 72.
CAMERON, Hugh, R.S.A.
McTaggart, 1882, 353. MacWhirter, 1911, 337.
CAMERON, P.
Perigal, **1863**, 290.
CAMPBELL, Mrs. Alastair, Auchendarroch, Argyllshire.
Melville, 1905, 556.
CAMPBELL, Alexander.
Paton, W. H., **1863**, 191.
CAMPBELL, A. C., Monzie, Perthshire.
Paton, W. H., 1865, 44, 433.
CAMPBELL, Sir Archibald.
Allan, 1827, 42.
CAMPBELL, Col. Archibald (later Lord Blythswood), Blythswood, Renfrew.
Faed, T., 1849, 414; 1850, 38. Paton, Sir J. N. 1859, 461. Steell, G., 1867, 14, 69; 1871, 374.
CAMPBELL, Mrs. Archibald (later Lady Blythswood, *q.v.*), Blythswood, Renfrew.
Steell, G., 1871, 820; 1876, 1010.
CAMPBELL, D.
Steell, G., 1853, 200.
CAMPBELL, J., Saddel, Argyllshire.
Grant, 1833, 139.
CAMPBELL, James A., Younger, of Stracathro.
Herdman, R., 1860, 705, 708.
CAMPBELL, John, Edinburgh.
Bell, R. P., 1887, 299.
CAMPBELL, John A., Inverawe.
Steell, G., 1865, 162.
CAMPBELL, Miss Menie.
Macleay, K., **1863**, 339; **1880**, 476.
CANTLEY, James, Edinburgh.
McDonald, J. B., 1890, 220.
CARFRAE, Robert, Edinburgh.
Douglas, 1891-2, 160. 161, 180, 181, 182, 189, 196, 216, 703, 715. Drummond, **1887**, 439. Scott, D., **1863**, 46; **1880**, 105, 162, 208, 265, 305.
CARGILL, Thomas, Dundee.
Fraser, A. (R.S.A.), 1853, 93, 279; 1854, 609. Nicol, 1852, 74; 1854, 443.
CARLISLE, Earl of.
Bough, 1857, 427.

CARMICHAEL, George.
Macgillivray, 1909, 331.
CARMICHAEL, The Lord. (Formerly Sir Thomas Gibson Carmichael.)
Alexander, E. J., 1908, 115. Alexander, R. L., 1896, 47. Macleay, K., 1848, 571. Scott, T., 1895, 534.
CARMICHAEL, Sir William H. Gibson, Bart., Skirling.
Steell, Sir J., 1879, 750.
CARNEGGIE, J., Edinburgh.
Cassie, 1872, 59.
CARNEGIE, Andrew, Skibo.
Hardie, 1906, 288. Walls, 1903, 516.
CARNEGIE, Mrs. Andrew, Skibo.
Stevenson, D. W., **1887**, 436.
CARNEGIE, James, W.S.
Chalmers, **1880**, 156. Drummond, **1880**, 278. Ewbank, **1880**, 220. Gavin, 1871, 392. Hay, G., 1871, 457; 1875, 245. Hill, 1865, 644. Lauder, J. E., **1880**, 161. Wintour, 1866, 308.
CARNEGIE, J. T.
MacWhirter, **1863**, 238.
CARSTAIRS, A. M., Glasgow.
Gibb (B. 1845), 1911, 101; 1914, 154.
CARSTAIRS, Mrs. A. M., Glasgow.
Gibb (B. 1845), 1915, 68.
CARUTHERS, William Francis, Dormont, Lockerbie.
Crawford, E. T., 1857, 182.
CASSELL, Messrs., London.
Hole, 1895, 458.
CASSIE, J., Edinburgh.
Archer, 1880, 112.
CASSILLIS, Earl of.
Nasmyth, 1827, 110.
CATTO, John, Aberdeen.
Giles, 1859, 296.
CAW, James L., 14 Cluny Place, Edinburgh.
McTaggart, 1911, 350.
CAY, Sheriff.
Raeburn, **1863**, 55.
CHALMERS, Dr., Family of.
Steell, Sir J., **1863**, 418.
CHALMERS, Lady.
Adam, P. W., 1900, 167.
CHALMERS, G. Paul, R.S.A.
Chalmers, **1863**, 44. McKay, 1875, 175.
CHALMERS, John, Aberdeen.
Cassie, 1871, 534.
CHALMERS, Miss M. A., Bloomfield Cottage, Ayr.
Crawford, W., 1848, 234, 240.
CHALMERS, Dr. Quinten, Glasgow.
Kay, 1893, 235.
CHAMBERLIN, William, Brighton.
Cassie, 1875, 214; 1876, 72; 1877, 344; 1879, 897. Farquharson, 1875, 293. McTaggart, 1879, 1062; 1881, 209. Wingate, 1881, 400.
CHAMBERLIN, W. B., Brighton.
McTaggart, 1904, 359.
CHANTREY, Sir Francis, Bequest. (In 1841 he bequeathed reversionary interest of bulk of his property to the Royal Academy to found Chantrey Fund.)
MacWhirter, 1896, 183. Murray, 1883, 438. Orchardson, 1881, 216. Poynter, 1888, 123.
CHAPMAN, Thomas, Edinburgh.
Bough, 1865, 274; 1870, 466; **1880**, 433, 470. Fraser, A. (R.S.A.), **1880**, 85. McCulloch, 1865, 815. McDonald, J. B., **1880**, 468. Wintour, **1880**, 296.
CHAPMAN, Thomas, Jr., Lauriston Gardens, Edinburgh.
Bough, 1874, 735. McDonald, J. B., 1875, 799; **1880**, 86.
CHEAPE, Professor Douglas.
Marshall, 1839, 485.
CHISHOLM, Chief of the Clan.
Lees, 1878, 208.
CHRISTIE, Alexander.
Christie, 1848, 339.
CHRISTIE, H. Duncan, Ordiquhil.
Walls, 1901, 435.
CHRISTIE, John, Cowden.
McCulloch, **1880**, 56. McTaggart, 1880, 34. Steell, G., 1873, 86.
CHRISTIE, Robert, S.S.C., Edinburgh.
McGregor, R., 1881, 298.
CHRISTIE, William, 16 Blacket Place, Edinburgh; Greenpark, Liberton, Midlothian; and Craigend Park, Liberton.
Bell, R. P., 1874, 439; **1880**, 31. Bough, 1860, 665. Douglas, 1874, 210. Fraser, A. (R.S.A.), 1862, 357; 1871, 175; **1880**, 249. Hay, G., 1874, 355. Lockhart, 1878, 482; **1880**, 84. Nicol, 1852, 135; 1864, 254. Orchardson, 1873, 326. Pettie, 1873, 342.
CHRISTIE, William, Braemar, Whitehouse Terrace, Edinburgh.
McKay, 1901, 129.
CLAPPERTON, John.
Bough, 1873, 193; 1876, 482.
CLAPPERTON, W. K., Edinburgh.
Cassie, 1874, 159.
CLARE, W. Leigh, Liverpool.
Nicol, 1853, 6, 208; 1854, 264, 364; 1866, 645.
CLARK, D. R.
McDonald, J. B., 1878, 230.
CLARK, Robert, Edinburgh.
Aikman, **1880**, 509. Bough, 1873, 904; 1878, 308; **1880**, 159. Drummond, 1868, 684.
CLARK, Stewart, Kilnside, Paisley.
Smart, 1878, 433.
CLARK, Thomas B.
Clark, **1880**, 103, 479, 481. Macleay, K., **1880**, 456, 466.

CLARK, William, Curling Hall, Largo.
MacWhirter, 1900, 351.
CLARK, W. D.
Bough, 1866, 317.
CLARKSON, James C.
Reid, G. O., 1897, 438.
CLERK, Sir George, Bart., Penicuik.
Dyce, **1863**, 294.
CLERK, James.
Cassie, 1869, 581.
CLIFTON, A. B., 24 Bury Street, London.
Rodin, 1913, 567.
CLOUSTON, Sir T. S., M.D., Morningside Place, Edinburgh.
Adam, P. W., 1901, 49, 243.
CLOW, John, Liverpool.
Harvey, 1847, 192.
COATS, George, Belleisle, Ayr. (Afterwards Lord Glentanar.)
Adam, J. D., 1889, 292.
COATS, Sir Peter, Paisley.
Hutchison, J., 1860, 855. Paton, Sir J. N., 1848, 244; 1874, 163; 1882, 745.
COATS, Sir Thomas Glen, Bart., Ferguslie Park, Paisley.
Blanc, 1886, 1156.
COCHRAN, Robert.
Brown, A. K., 1911, 36.
COCHRANE, Miss.
Raeburn, **1863**, 376.
COCHRANE, Adam L., Kingsknowes, Galashiels.
McKay, 1887, 396.
COCHRANE, John, Galashiels.
Scott, T., 1891-2, 788.
COCHRANE, Mrs. John, Galashiels.
Scott, T., 1897, 611.
COCKBURN, John.
Vallance, 1872, 47, 169.
COLEMAN, E. J., Stoke Park, Bucks, and Claremount.
Landseer, 1868, 688, 720. Phillip, 1863, 303.
COLLIE, Alexander, London and Manchester.
Cassie, 1867, 499. Phillip, 1857, 420; 1864, 340
COLLIE, John.
Houston, J. A., 1865, 503.
COLLINS, E.
Reid, A. D., 1874, 102.
COLNAGHI, Messrs. P. & D., London.
Delaroche, 1854, 409.
COLONSAY, Lord.
Duncan, T., 1836, 119; 1842, 87.
COLSTON, Councillor, Edinburgh.
Hay, G., 1890, 575.
COMBE, Thomas, University Press, Oxford.
Millais, 1854, 437.
COMPTON, Edward.
Hardie, 1911, 211.
CONSTABLE, Thomas.
Raeburn, **1863**, 185.
CONSTABLE, Messrs. T. & A., Edinburgh.
Hole, **1887**, 717. Hutchison, J., 1911, 610.
COOK, Charles, W.S., Belgrave Crescent, Edinburgh.
Adam, P. W., 1916, 98. Lockhart, 1901, 716.
COOPER, James, Glasgow.
Fraser, A. (R.S.A.), 1900, 403.
COOPER, T. Hall, Edinburgh.
McTaggart, 1891, 20. Wingate, 1888, 171.
COPLESTONE, Edward, Bp. of Llandaff.
Smith, C., 1830, 158.
CORBETT, A. Cameron, M.P. (afterwards Lord Rowallan).
Lockhart, 1898, 436. Paterson, J., 1896, 145.
CORSAR, David, Arbroath.
Gavin, 1867, 278.
COTES, Sir Merton Russell, East Cliff Hall, Bournemouth.
Lorimer, J. H., 1898, 76, 82.
COUPER, J. C., Craigiebuckler.
Reid, A. D., 1882, 40.
COUSIN, George.
Scott, D., **1863**, 299.
COUTTS, Baroness Burdett-.
Thorburn, **1880**, 425.
COUTTS, C., Ruthriestone, Aberdeen.
Michie, 1878, 412.
COVENTRY, Andrew.
Scott, D., 1835, 1.
COWAN, Captain, Clathick.
Steell, D. G., 1882, 42.
COWAN, Charles.
Lees, **1880**, 394. MacWhirter, 1862, 278. Smith, C., **1880**, 150.
COWAN, Rt. Hon. James, Lord Provost of Edinburgh.
Paton, Sir J. N., 1873, 204.
COWAN, James, M.P.
Ballantyne, 1867, 259. Brown, W. B., 1888, 17. Douglas, 1891-2, 199. Gordon, **1880**, 117. Graham, P., 1864, 356. Harvey, **1880**, 124. Hutchison, J., **1863**, 397; 1866, 875; 1869, 1001; **1880**, 353; **1887**, 321, 322. Lauder, J. E., **1880**, 109. McCulloch, **1880**, 257. MacWhirter, 1862, 259; 1863, 522; **1863**, 53; 1864, 352, 572; 1865, 63. Nicol, 1863, 154, 508; 1864, 334; **1880**, 35, 290. Paton, Sir J. N., 1866, 432.
COWAN, Sir John, Beeslack, Midlothian.
MacWhirter, 1894, 131.
COWAN, John James, Westerlea, Murrayfield.
Cameron, H., 1891, 267. Henry, 1904, 192. Hole, 1881, 490; 1882, 177. McTaggart, 1876, 67. Rodin, 1904, 333; 1912, 661. Walton, 1899, 252. Whistler, 1899, 143, 209; 1901, 346, 347; 1904, 75, 76, 80, 81, 308, 309, 312, 313, 314, 327, 561, 568, 569, 576.

Cox, Mrs.
Macnee, 1841, 117.
Cox, Ben C., Selkirk, and Largo House, Largo.
Scott, T., 1900, 666; 1906, 12.
Cox, G. A., Beechwood, Lochee.
Cassie, 1875, 215; 1876, 323.
Cox, J. C., Dundee.
Melville, 1887, 881; 1890, 592.
Cox, Robert, M.P., Gorgie.
Hole, **1880**, 283. Hutchison, J., 1890, 496. McCulloch, 1851, 91; Stevenson, D. W., 1895, 339.
Coyle, Harold E., 22 Clare Street, Dublin.
Drew, 1911, 426, 463, 467.
Crabbie, J.
Brown, W. B., 1863, 491.
Crabbie, John Millar, Edinburgh.
McTaggart, 1891, 349. Reid, Sir G., 1888, 387. Smart, 1875, 401.
Craig, Mrs., Glasgow.
Burns, 1893, 306.
Craig, John Millar.
Rhind, W. B., 1893, 255.
Craig, J. T. Gibson-, York Place, Edinburgh.
Cameron, H., 1859, 478. Christie, 1859, 218; **1863**, 83, 93; **1880**, 102. Douglas, 1862, 608; 1863, 103, 336; 1864, 450, 514; 1873, 111; **1880**, 300. Halswelle, 1869, 467; 1870, 304; 1872, 92; 1873, 58; **1880**, 19, 72. Harvey, **1880**, 147. Hutchison, J., 1861, 795; **1863**, 402; 1865, 892; **1880**, 347, 349, 350. Lauder, J. E., **1880**, 203. McCulloch, **1863**, 205. McDonald, J. B., **1863**, 199. MacWhirter, 1864, 597. Raeburn, **1863**, 122. Scott, D., **1863**, 64. Simson, W., **1863**, 70. Somerville, **1863**, 197; **1880**, 174. Wilkie, **1880**, 195.
Craig, Robert, Glasgow.
McTaggart, 1863, 162, 417; **1863**, 3; 1864, 371.
Craig, Sir William Gibson-, Bart., Riccarton.
Raeburn, **1863**, 68, 214. Steell, G., 1862, 593.
Crawford, A. Hunter, Edinburgh.
Burns, 1908, 236.
Crawford, James Coutts, Overton House.
Raeburn, **1880**, 125.
Crawhall, G. E.
Scott, T., 1900, 722.
Cree, James, Edinburgh.
Cassie, 1878, 60.
Cree, William.
McKay, 1900, 259.
Crellin, James, Liverpool.
Steell, G., 1867, 553.
Crichton, Archibald.
Steell, G., **1863**, 106.
Crichton & Co., Messrs. James.
Stevenson, W. G., 1896, 211.
Crichton, Thomas, Gateside, Paisley.
Henning, 1916, 4-10.
Croall, David, Southfield, Edinburgh.
McKay, 1878, 708.
Croall, Robert, Craigcrook Castle, Midlothian.
Perigal, **1880**, 238.
Croall, William, Edinburgh.
Douglas, 1891-2, 177. Gavin, 1877, 198, 292; 1880, 44; **1880**, 301. Smart, 1879, 653.
Crombie, James E., Dyce, Aberdeen.
Reid, A. D., 1909, 167. Walls, 1915, 519.
Crombie, John, Balgownie Lodge, Aberdeen.
Cassie, 1870, 411. Reid, A. D., 1871, 102. Reid, Sir G., 1879, 23; 1881, 197.
Crombie, Theodore, Aberdeen.
Reid, A. D., 1909, 305.
Cross, Mrs., 13 Moray Place, Edinburgh.
Paton, Sir J. N., 1902, 78.
Crossman, Robert, Cheswick, Northumberland.
Ross, R. T., 1864, 436.
Cullen, —.
Stewart, 1834, 81.
Cullen, Rev. G. D.
Harvey, **1863**, 139.
Cumming, Alex., M.D., 18 Anslie Place, Edinburgh.
Adam, P. W., 1913, 39.
Cunningham, Miss.
Gordon, 1844, 102.
Cunningham, C. J., Woodin, Kelso.
Alexander, R. L., 1876, 628; 1890, 405.
Cunningham, St. Clair, Edinburgh.
Steell, D. G., 1880, 234.
Cunninghame, Miss, Corehouse.
Steell, G., 1847, 86, 127.
Cunnynghame, Rev. Hugh, Dundee.
Hole, 1915, 226.
Curle, Alexander, Melrose.
Cameron, H., 1875, 184. Douglas, 1891-2, 163, 176, 179. Hay, G., 1874, 195.
Currie, Mrs.
Hutchison, J., 1860, 864.
Currie, Andrew.
Glass, 1862, 502; 1865, 342.
Currie, Sir Donald, K.C.M.G., Garth.
Harvey, 1853, 56.
Curtis, Matthew, Mayor of Manchester.
Nicol, 1861, 284.
Curwen, R. Ewing, Westerlee, St. Andrews.
Steell, D. G., 1878, 1025. Steell, G., 1869, 391.

Dalgarno, A., Aberdeen.
Giles, 1828, 165.
Dalgleish, John.
Hill, 1864, 227, 228; 1865, 244, 566.
Dalhousie, Earl of.
Perigal, 1867, 505.
Dalrymple, North.
Thomson, Rev. J., 1836, 69.

DALYELL, General Sir Robert, Lingo, Fife.
Herdman, R., 1873, 356.
DAVIDSON, Dr. D. G., 9 Granville Terrace, Edinburgh.
Brown, T. A., 1911, 48; 1912, 256.
DAVIE, William.
Halswelle, 1863, 266.
DAVIS, Edmund, London.
Whistler, 1904, 276.
DAVISON, John R., Q.C., London.
Faed, T., 1869, 587.
DEANS, Mrs. Peter D.
Macleay, K., 1869, 779.
DEMPSTER, Mrs., Greenock.
Pettie, 1890, 158.
DENNISTON, M. A., Greenock.
Mossman, 1863, 817.
DENNISTOUN, William, Glasgow.
Graham-Gilbert, 1847, 103. McCulloch, 1845, 41, 51; 1848, 298, 467.
DENNY, Peter, Helenslee, Dumbarton.
Hill, 1868, 593. Paton, Sir J. N., 1870, 574; **1880**, 228.
DEVONPORT, John, Foxley, Hereford.
Phillip, 1859, 289.
DEWAR, —.
Bough, 1877, 461.
DEWAR, Lieutenant.
Smith, C., **1880**, 118.
DEWAR, F.
Farquharson, 1880, 297.
DEWAR, James.
Hill, 1867, 521.
DEWAR, John A., Lord Provost, Perth.
Graham, T. A. F., 1901, 451.
DEWAR, Thomas R., London.
Frazer, 1913, 64.
DEWHURST, H., Huddersfield.
Nicol, 1880, 225.
DICKIE, James, Glasgow.
McTaggart, 1882, 222.
DICKSON, George, M.D., Edinburgh
Macbeth, 1887, 441.
DICKSON, James, Lee Brae, Galashiels.
McKay, 1887, 339; 1891-2, 389. Wingate, 1910, 247, 304; 1914, 390, 395.
DICKSON, John.
Stevenson, W. G., 1894, 160.
DICKSON, Peter.
Ballantyne, 1867, 820.
DIROM, William.
Macleay, K., **1863**, 374.
DIXON, W. Hepworth.
Macnee, 1853, 351.
DOCHARTY, Mrs., Glasgow.
Docharty, **1880**, 217.
DODGSON, Campbell, London.
Rodin, 1911, 494, 495, 496.
DODS, John S., Manchester.
McKay, 1868, 531.
DOIG, M'KECHNIE, & DAVIES, Messrs., Edinburgh.
Wintour, **1880**, 26, 50.
DON, W. G.
Christie, 1859, 166, 181.
DONALD, James, Glasgow. (In 1905 bequeathed collection of 42 pictures to Kelvingrove Art Gallery.)
Fraser, A. (R.S.A.), 1877, 70. Israels, 1910, 249. Pettie, 1878, 324. Phillip, 1859, 68. Wingate, 1877, 288.
DONALD, John (? Aberdeen).
Brough, 1904, 399.
DONALD, Thomas, Glasgow.
Cameron, H., 1872, 253; 1874, 367. Hay, G., 1870, 361.
DONALDSON, Captain Boswell, R.N.
Williams, 1832, 27; 1833, 129.
DOTT, P. M'Omish, Colinton. (*Vide also* Aitken.)
Alexander, R. L., **1887**, 278. Wingate, 1898, 260; 1904, 520.
DOUGHTY, A.
Bell, R. P., 1889, 248.
DOUGLAS, Mrs., Broughty Ferry.
Douglas, 1891-2, 212.
DOUGLAS, Charles M.
McKay, 1897, 300.
DOUGLAS, David.
Steell, G., 1866, 408.
DOUGLAS, R. Langton, London.
Adam, P. W., 1913, 58.
DOUGLAS, Sir William Fettes, P.R.S.A.
Allan, **1880**, 262. Bough, **1887**, 510. Douglas, 1864, 303. Duncan, T., **1880**, 52. Gibb (B. 1801), **1887**, 702. Joseph, **1880**, 386. Simson, W., **1887**, 518.
DOUGLAS, Lady Fettes.
Douglas, 1891-2, 164. Joseph, **1880**, 386.
DOW, R., Perth.
Nisbet, P. S., 1867, 409.
DOWELL, Mrs.
McKay, 1899, 27.
DOWELL, Alexander, Edinburgh.
Cassie, 1877, 247; Wintour, 1861, 254; 1863, 570.
DOWIE, A. L., Glasgow.
Herdman, R., 1854, 18, 251; 1860, 645. Mackenzie, D. M., 1854, 449. Vallance, 1860, 233.
DOWNES, John H., Glasgow.
Murray, 1877, 278; 1879, 656. Wingate, 1876, 54.
DOWNIE, A. S.
Vallance, **1863**, 120.
DREW, L., Victoria Street, London.
Nicol, 1879, 80, 235.
DROGHEDA, Lady, London.
Sargent, 1914, 651.

DRUMMOND, Miss Christina.
Stevenson, D. W., 1876, 743.
DRUMMOND, James, R.S.A.
Drummond, 1845, 182; 1870, 511.
DRUMMOND, Sir James Walker.
Allan, 1845, 159.
DUDGEON, Patrick, Cargen, Kirkcudbrightshire.
Faed, J., 1855, 422. Steell, G., 1868, 55; 1872, 858.
DUDGEON, Mrs. Patrick, Cargen.
Steell, G., 1871, 1078.
DUGDALE, —, Manchester.
Faed, T., 1863, 516.
DUNCAN, George, M.P. (Bequeathed his collection of Dutch pictures to Dundee Art Gallery in 1878.)
Wilkie, 1872, 175.
DUNCAN, James, M.D.
Clark, 1854, 657. Drummond, 1852, 237.
DUNCAN, John, Dunearn, 14 Granton Road, Edinburgh.
Cameron, H., 1907, 316; 1908, 158; 1910, 156. Hutchison, R. G., 1902, 225, 254; 1903, 521. MacGeorge, 1912, 235. Wingate, 1910, 241; 1911, 215, 253; 1912, 53; 1916, 125.
DUNCAN, John, Jr., 11 Zetland Place, Edinburgh.
Kerr, 1907, 40; 1908, 116. McTaggart, 1910, 69. Wingate, 1914, 306; 1915, 171.
DUNCAN, T., Edinburgh.
Hardie, 1880, 78.
DUNCAN, Mrs. Thomas.
Park, 1842, 529.
DUNCAN, W., S.S.C., Edinburgh.
McDonald, J. B., 1880, 428.
DUNCAN, W. D., Glencarron.
Stevenson, W. G., 1878, 684; 1879, 209.
DUNDAS, George.
Macdonald, L., 1837, 360.
DUNFERMLINE, Lady.
Steell, G., 1870, 44.
DUNLOP, Colin, Walkinshaw.
Adam, J. D., 1875, 78.
DUNLOP, John.
Scott, D., 1841, 408.
DUNLOP, Thomas, Waterside, Langbank.
Coventry, 1901, 711.
DUNN, Miss, 20 Park Circus, Glasgow.
Douglas, 1891-2, 191.
DUNN, Patrick S., Glasgow.
Coventry, 1908, 41.
DUNN, R. H., Earlston.
Scott, T., **1887**, 60; 1890, 624.
DUNSMURE, H. W. H., Callander.
Steell, D. G., 1889, 233, 642.
DYKES, Rev. Thomas, D.D., Ayr.
Fraser, A. (R.S.A.), 1879, 66.
EAST LOTHIAN AGRICULTURAL SOCIETY.
Macbeth, 1865, 239.
EAST LOTHIAN YEOMANRY CAVALRY.
Syme, J., 1828, 87.
EDEN, Sir R. J., Bart.
Greville, 1843, 268.
EDGAR, Robert, Linplum.
Brown, W. B., 1893, 334.
EDMOND, Francis, LL.D., Advocate, Aberdeen.
Adam, P. W., 1890, 406. Cameron, H., 1868, 599. Faed, J., 1865, 434. Harvey, 1871, 441. Herdman, R., 1863, 611.
EDMONSTON, John, Edinburgh.
Steell, D. G., 1881, 392.
EDWARD, Charles, Dundee.
Hole, 1878, 337.
ELDER, Sir Thomas, G.C.M.G. (Bequeathed £25,000 to South Australia [Adelaide Gallery] for the purchase of pictures.)
Douglas, 1875, 37. Nisbet, R. B., 1897, 588.
ELGIN, Earl of.
Hole, 1893, 494.
ELKINGTON, Messrs.
Stanton, 1857, 245.
ELKINGTON, Frederick.
Docharty, 1873, 334.
ELLESMERE, Earl of.
Landseer, 1847, 34. Thorburn, 1856, 137.
ELLISON, Richard, Sudbrook Holme, Lincolnshire.
Lewis, 1858, 7. Millais, 1854, 322.
ELPHINSTONE, Lady William Osborne.
Steell, G., 1881, 228.
ERSKINE, Lord.
Steell, G., 1867, 168.
ESSELMONT, G. B., Aberdeen.
Brough, 1894, 43.
ESSEX, Earl of.
Wilkie, 1832, 79.
ESSON, R. A., Beltonford, Dunbar.
Steell, D. G., 1889, 318.
ETTY, William, H.R.S.A.
Etty, 1829, 177; **1831**, V., VII., VIII.
EUING, WILLIAM. (Presented 36 pictures to Glasgow Corporation Gallery in 1856, and on his death assigned to it his entire collection on liberal conditions.)
Smith, C., 1830, 148.
EVANS, John, Trafford Mount, Manchester.
Halswelle, 1865, 810; 1866, 365. Hay, G., 1866, 777.
EWING, Miss, 19 Learmonth Terrace, Edinburgh.
Stevenson, W. G., 1916, 335.
EWING, John Orr, Ratho.
Graham-Gilbert, **1863**, 131.
EYRE & SPOTTISWOODE, Messrs., London.
Hole, 1913, 391; 1915, 487.

FAED, John, R.S.A.
Bough, 1863, 368. Faed, J., 1883, 16. Faed, T., 1858, 65. Hill, 1856, 320. Nicol, 1859, 263.
FAED, Thomas, H.R.S.A.
Clark, 1861, 273.
FAIRLESS, James, London.
Steell, G., **1880**, 38.
FALSHAW, Sir James, Bart., Edinburgh.
Bough, 1872, 457, 689. Herdman, R., **1880**, 227. MacWhirter, 1865, 708.
FARQUHARSON, Mrs.
Graham, P., 1862, 114.
FARQUHARSON, Francis, Finzean, Aberdeenshire.
Graham, P., **1863**, 14. Ross, R. T., 1851, 62. Wintour, 1852, 27.
FARRER, Henry, London.
Etty, 1846, 342. Lauder, R. S., 1851, 413. Millais, 1852, 9, 93; 1853, 188.
FERENS, Rt. Hon. T. R., M.P.
Paton, Sir J. N., **1887**, 745.
FERGUSON, Colonel, M.P., Raith.
Steell, G., **1851**, 143.
FERGUSON, R., Raith.
Wilkie, **1880**, 274.
FERGUSON, Rt. Hon. R. C. Munro, M.P., Raith and Novar.
Guthrie, 1911, 227.
FERRIER, George Straton, Edinburgh.
McDonald, J. B., 1902, 591.
FERRIER, Miss Hamilton Campbell, 7 Strathearn Place, Edinburgh.
Paton, Sir J. N., 1867, 406; 1902, 376.
FIELD, George, London.
Archer, 1858, 237.
FIELD, Sydney, Aberdeen.
Graham, T. A. F., 1880, 477. Reid, A. D., 1880, 14. Reid, Sir G., 1889, 503.
FIELDING, Josiah, M.P., Blackburn.
Roberts, 1845, 37.
FINDLAY, Mrs., Edinburgh.
Simson, W., **1880**, 186.
FINDLAY, John Ritchie (1824-98), Aberlour and Edinburgh. (Provided funds to erect Scottish N.P.G., gave £10,000 towards its establishment, and £10,000 for mural decorations and statues.)
Brodie, 1861, 810; 1862, 830; **1880**, 359. Douglas, 1879, 134; 1888, 818, 864; 1891-2, 165, 183, 704, 708, 724, 725, 726, 727. Drummond, 1873, 28, 443; 1877, 218; **1880**, 223. Ewbank, **1880**, 120. Henning, 1809, 46 (15). Joseph, 1822, 246. McCulloch, **1880**, 398. Macgillivray, 1898, 397; 1901, 395. McTaggart, 1879, 73. Reid, Sir G., 1895, 280. Rhind, W. B., 1893, 253, 259, 260; 1895, 111, 115; 1898, 394. Shannan, 1906, 180. Steell, Sir J., 1877, 672; 1879, 747. Stevenson, D. W., **1887**, 179. Stevenson, W. G., 1899, 109.
FINDLAY, Mrs. J. R., 3 Rothesay Terrace, Edinburgh.
Stevenson, D. W., 1905, 205; 1916, 74.
FINDLAY, John Ritchie, Aberlour, and 27 Drumsheugh Gardens, Edinburgh.
Adam, P. W., 1915, 281. Portsmouth, 1906, 242; 1907, 368.
FINLAY, Charles.
Gordon, 1852, 571. McCulloch, 1846, 296. Sheriff, **1863**, 22. Simson, W., **1863**, 296. Thomson, Rev. J., **1863**, 105.
FINLAY, J. Hope, Edinburgh.
Duncan, T., **1880**, 128. Ewbank, **1880**, 241. Harvey, **1880**, 497. Sheriff, **1880**, 41. Thomson, Rev. J., **1880**, 114. Watson, G., **1880**, 302.
FINLAY, Kirkman, Liverpool.
Harvey, 1863, 347.
FINLAYSON, A. W.
Halswelle, 1862, 134.
FISHER, Basil.
Giles, 1861, 231; 1862, 452.
FLATOW, Mrs. L. V., London.
Faed, F., 1865, 496.
FLEMING, John, Claremont, Glasgow.
Harvey, 1830, 154. McCulloch, 1834, 175.
FLEMYNG, Miss.
Lees, **1863**, 89.
FLETCHER, B. Cuddon, Dunans, Argyllshire.
Brown, J. C., **1880**, 163.
FLETCHER, Fitzroy C., Letham Grange, Arbroath.
Pettie, 1888, 188.
FOCHETTI, Mrs.
Douglas, 1857, 156.
FOOTE, Miss, Auchenreoch, Forfarshire.
Steell, D. G., 1880, 55.
FORBES, James Staats, London, and his Executors.
Henry, 1900, 121, 347. Israels, 1872, 273, 389 (?); 1905, 63, 64, 71, 230, 231, 232. Nisbet, R. B., 1891-2, 819.
FORBES-SEMPILL, Hon. Gertrude.
Cameron, D. Y., 1909, 311.
FORD, Patrick J., 8 Moray Place, Edinburgh.
Adam, P. W., 1913, 74. Burns, 1909, 127. Israels, 1911, 557. Lavery, 1911, 109. Portsmouth, 1913, 690; 1915, 41.
FORD, Thomas, Leith.
Hay, G., 1878, 338.
FORDYCE, W. D., M.P.
Cassie, 1871, 544.
FORMAN, John.
Hole, 1872, 547.
FORREST, Thomas Stewart, Trustees of.
Burnett, **1885**, 82.
FORREST, William, Edinburgh.
Bough, 1873, 227.
FORRESTER, William.
Harvey, 1840, 127; 1875, 59. Lees, 1861, 20.

FORSTER, John.
Landseer, 1867, 513.
FORSTER, J. Robertson.
Ballantyne, 1852, 297.
FORSYTH, Henry, Forfar.
Steell, G., 1853, 496.
FORSYTH, W., Glasgow.
Cassie, 1872, 174.
FORSYTH, W. F., Denham Green, Trinity.
Cassie, 1873, 550.
FRASER, Mrs.
Phillip, **1880**, 254.
FRASER, Alexander, R.S.A.
Crawford, E. T., 1864, 443. Duncan, T., **1880**, 500.
FRASER, David, Aberdeen.
Cassie, 1869, 258.
FRASER, Miss E., Executors of.
Macbeth, 1875, 178.
FRASER, John.
Brown, A. K., 1900, 387.
FRASER, Patrick Allan, H.R.S.A., Hospitalfield, Arbroath. (Bequeathed Hospitalfield, Arbroath [*q.v.*], and art collection therein for the purpose of a School of Art. *Vide* p. 113.)
Drummond, 1868, 342. Fraser, A. (R.S.A.), 1864, 347; **1880**, 98, 240. Fraser, P. A., **1880**, 73, 513. Hay, G., 1879, 492. Houston, J. A., 1877, 203. Hutchison, J., **1880**, 351. Johnstone, W. B., 1862, 330; **1880**, 395, 498. Lauder, R. S., 1870, 610; **1880**, 191, 501. McDonald, J. B., **1880**, 79. Marshall, W. C., 1873, 669. Pettie, 1879, 228. Phillip, 1859, 68; **1880**, 297.
FRASER, P. S.
Bough, 1860, 670.
FRASER, Lieut.-Col. R. W.
McTaggart, 1865, 674.
FRASER, W. N., Tornaveen.
Cassie, 1877, 241. Phillip, 1865, 804; **1880**, 110.
FREEMAN, Hanson, Dilton Court, Knaresborough.
Stanton, 1878, 229. Wingate, 1877, 109.
FREER, Charles L., Detroit, U.S.A. (In 1909 he presented his valuable Whistler collection to National Gallery of Art, Washington.)
Whistler, 1899, 209; 1901, 346; 1903, 292; 1904, 75, 80, 81, 255, 256, 294, 309, 313, 314, 328.
FRERE, Lady Catherine.
Reid, Sir G., 1882, 35.
FRITH, W. P., R.A.
Pettie, 1869, 415.
FULTON, James, Jr., Glasgow.
Walton, 1895, 226.

GAIRDNER, Miss.
Watson, G., **1880**, 515.
GAIRDNER, Sir Wm. T., M.D., Glasgow.
Leyde, 1876, 707. Simson, W., **1883**, 12.
GALLOWAY, D., 4 Springfield, Dundee.
Alexander, E. J., 1911, 327. Israels, 1911, 298.
GAMBART, Ernest, London.
Hill, 1853, 183. Nicol, 1868, 729; 1869, 224. Phillip, 1858, 445.
GAMGEE, Miss, 1 Rothesay Terrace, Edinburgh.
Stanton, 1916, 38, 42.
GARDINER, James.
Drummond, 1873, 293.
GARDINER, James, Glasgow.
Guthrie, 1889, 332; 1891-2, 310, 691, 777.
GARDINER, John, Dunfermline.
Paton, Sir J. N., 1862, 636.
GARROWAY, James, Mayfield, Helensburgh.
Walton, 1891-2, 673.
GASSIOT, Charles, London. (Bequeathed his picture collection to Guildhall Gallery, London, in 1902.)
Archer, 1869, 416. Faed, T., 1863, 384. Phillip, 1864, 340; 1867, 418. Roberts, 1865, 795.
GAVIN, John, Wester Elchies, Craigellachie.
Chalmers, 1873, 194. Reid, A. D., 1872, 297.
GAVIN, Robert, R.S.A.
Gavin, **1880**, 49.
GAYANGOS, Doña Emilia Dolores de.
Phillip, 1859, 229.
GIBBONS, T. B., Fulwood Park, Liverpool.
Ross, R. T., 1865, 288, 557.
GIBSON, Alexander.
Douglas, 1878, 193. Reid, Sir G., 1881, 297.
GIBSON, David L.
Brown, W. B., 1865, 575. Douglas, 1866, 409. McCulloch, 1864, 489; 1868, 612. MacWhirter, 1864, 265; 1868, 457. Paton, W. H., 1864, 325, 328.
GIBSON, T., Liverpool.
Cassie, 1865, 464.
GIBSON, Thomas.
Brown, W. B., 1893, 70.
GIBSON, William, Glasgow.
Chalmers, 1877, 169. Wingate, 1878, 545.
GILBEY, Sir Walter, Bart.
Orchardson, 1907, 140.
GILCHRIST, William.
Nasmyth, 1826, 13, 43.
GILLESPIE, Dr.
Duncan, T., **1880**, 201. Geikie, **1880**, 258. Kidd, J. B., **1880**, 259. Kidd, William, **1880**, 259.
GILLESPIE, Douglas, Castle-Douglas.
Walls, 1899, 55.
GILLOTT, Joseph, Birmingham.
Graham, P., 1870, 323.
GILMOUR, Allan, Eaglesham, Glasgow.
Graham-Gilbert, 1858, 148. McCulloch, 1859, 133.
GILMOUR, Sir John, Bart., Montrave, Leven.
Stevenson, W. G., 1896, 218. Walls, 1902, 430.
GILMOUR, Captain John (son of Sir John), Montrave, Leven.
Walls, 1902, 182.

GILMOUR, Walter James Little, Craigmillar.
Gibb (B. 1801), 1828, 107.
GIRLE, George.
Bough, 1871, 362.
GLADSTONE, John.
Graham-Gilbert, 1832, 158.
GLASGOW, Earl of.
Nisbet, P. S., 1873, 445, 701.
GLEDHOW, T. A. Titley, Leeds.
Nicol, 1869, 401.
GLENCONNER, Lord, The Glen, Innerleithen.
Scott, T., 1894, 398. Walton, 1915, 525.
GLENLYON, Lord.
Sheriff, 1843, 194.
GLENTANAR, Lord. (*Vide* Coats, George.)
GLOAG, Miss Lake.
Lorimer, J. H., 1891, 487.
GOLDIE, L. L., Derby.
Nisbet, R. B., 1900, 695.
GORDON, Mrs., Inch House, Midlothian.
Park, **1863**, 415. Simson, W., 1834, 94.
GORDON, Francis, Kincardine O'Neil.
Giles, 1848, 236.
GORDON, Sheriff.
Giles, 1852, 79.
GORDON, William, Fyvie Castle.
Giles, 1828, 39.
GOURLAY, Henry, Dundee.
McTaggart, 1877, 371; 1878, 424. MacWhirter, 1870, 723. Steell, G., 1882, 263.
GOW, James M., Edinburgh.
Aikman, 1870, 655. Cameron, H., 1874, 458; 1878, 241. Cassie, **1887**, 501, 509. Chalmers, **1887**, 477, 490, 543, 827. McGregor, R., 1876, 547. Noble, J. C., 1875, 486.
GOW, Leonard, Glasgow.
McKay, 1879, 15.
GOWANS, Alexander, Edinburgh.
Steell, G., **1880**, 250.
GOWANS, James, Rockville.
Cassie, 1867, 559.
GRÆME, James.
Ewbank, 1831, 145.
GRAHAM, Alexander, Dunclutha, Argyll.
Herdman, R., 1853, 367.
GRAHAM, James, Whitecross, Dunblane, and Glasgow.
Docharty, 1878, 409. Graham, T. A. F., 1870, 538.
GRAHAM, John, Skelmorlie Castle.
Linnell, 1863, 594. Millais, 1877, 279. Roberts, **1880**, 158, 214. Stanfield, 1859, 12; 1864, 445.
GRAHAM, J. Maxtone.
Joseph, 1827, 70.
GRAHAM, R. D.
McKay, 1900, 289.
GRAHAM, Miss Stirling, Duntrune, Forfarshire.
Hill, 1857, 462.
GRAHAM, T. D., Glasgow.
Paton, Sir J. N., 1854, 179.
GRAHAM-GILBERT, John, R.S.A.
Graham-Gilbert, 1854, 131; 1855, 293.
GRAHAM-GILBERT, Mrs. John, Yorkhill.
Graham-Gilbert, 1829, 40; 1867, 405.
GRAHAM-GILBERT BEQUEST. (Mrs. Graham-Gilbert bequeathed in 1887 to the Glasgow Corporation Gallery the important collection of pictures formed by her husband, the Artist.)
Graham-Gilbert, 1832, 188; 1853, 13, 77; 1861, 382; 1862, 109; 1863, 598.
GRAHAME, Captain John, Over Glenny, Perthshire.
MacWhirter, 1867, 279.
GRANT of Glenmoriston, Inverness, Family of.
Park, 1852, 678.
GRANT, Sir Francis, H.R.S.A.
Grant, 1866, 592.
GRANT, Lady Hope.
Grant, 1860, 403.
GRANT, John S., Aberdeen.
Giles, 1863, 94.
GRAY, J. M.
Macnee, 1853, 5.
GRAY, Lord.
Gibb (B. 1801), 1826, 20. Steell, Sir J., 1838, 413.
GRAY, Master of.
Steell, G., 1839, 156.
GRAY, Robert, Peterhead.
Watt, 1901, 361.
GREEN, Charles E., Gracemount, Liberton.
Hope, 1913, 138.
GREEN, Joseph.
Vallance, **1880**, 16.
GREENLEES, John, Netherton, Paisley.
Houston, G., 1915, 151.
GREENLEES, Robert, Glasgow.
Murray, 1878, 284.
GREENLEES, Robert, Family of.
McTaggart, 1885, 216.
GREIG, Robert Hyde, Norecliff.
McDonald, J. B., 1867, 356.
GRIEVE, John, London and Edinburgh.
Bough, 1877, 182.
GRIMES, C. C.
Fraser, A. (R.S.A.), 1862, 488; 1870, 846.
GRIMOND, A. D., Glenericht, and Dundee.
Burnett, 1881, 743. Millais, 1896, 265.
GRUBB, W. M., Dundee.
Johnstone, G. W., 1880, 343.
GUTHRIE, Lord, Edinburgh.
Gamley, 1911, 641; 1913, 711.
GUTHRIE, Charles, W.S., Edinburgh.
Gamley, 1915, 45.

GUTHRIE, J. Young, Edinburgh.
Bell, R. P., 1880, 249. McDonald, J. B., 1873, 610, 924; 1877, 770. McTaggart, 1877, 395. Vallance, 1887, 162. Wintour, 1877, 477.
GUTHRIE, Dr. T. M., Liverpool.
Hope, 1916, 132.

HADDINGTON, Earl of.
Lawrence, 1837, 111. Steell, D. G., **1887**, 775. Steell, G., 1853, 457, 526.
HAIG, —.
Bonnar, 1842, 109.
HALFORD, Miss Constance, London.
Whistler, 1904, 307.
HALKETT, Sir Arthur, Bart., Pitfarrine, Fifeshire.
Alexander, R. L., 1881, 119.
HALKETT, George R., London.
Reid, Sir G., 1882, 175.
HALL, James, London.
Wilkie, 1847, 436, 498.
HALL, Snaton.
Ewbank, 1829, 215.
HALL, S. C.
Delaroche, 1850, 548.
HALL, Thomas.
Nisbet, P. S., 1879, 724.
HALLEY, George, Broughty Ferry.
McTaggart, 1881, 345.
HALSBURY, Countess of, London.
Reid, Sir G., 1910, 309.
HAMILTON, Duke of.
Park, 1855, 747.
HAMILTON, Colonel.
Macleay, K., **1863**, 383.
HAMILTON, D.
Rattray, **1887**, 333.
HAMILTON, Mrs. George, Blackland, Paisley.
Walton, 1904, 508.
HAMILTON, J.
Mackenzie, D. M., 1835, 46, 49.
HAMILTON, Mrs. James.
Hamilton, J., 1895, 106, 276.
HAMILTON, James Whitelaw, A.R.S.A.
Guthrie, 1916, 110.
HAMILTON, John, Glasgow.
Murray, 1887, 290.
HAMILTON, Miss Nisbet, Dirleton.
Steell, G., 1879, 173.
HAMILTON, Rt. Hon. R. C. Nisbet, Dirleton.
Steell, G., 1860, 513.
HAMMOND, Samuel, Leeds.
Faed, T., 1854, 269.
HANNA, Mrs., 7 Magdala Crescent, Edinburgh.
Steell, Sir J., 1916, 64.
HANNA, Rev. W.
Brodie, 1858, 772.
HANNAY, Robert, Henley.
Smart, 1876, 25.
HARDIE, William, Edinburgh.
Wingate, 1898, 520.
HARDIE, W. B. (? Same as William Hardie.)
Chalmers, **1863**, 44. Hardie, 1888, 199.
HARDINGE, Lord Viscount.
Grant, 1866, 592.
HARGITT, Charles, Edinburgh.
Cameron, H., 1857, 220; 1859, 478; 1860, 121, 414; **1863**, 300. Faed, J., 1861, 396; 1863, 582; 1873, 238. Faed, T., 1855, 266; 1857, 211. Fraser, A. (R.S.A.), 1854, 85. Gavin, 1853, 364; 1854, 386; 1855, 207, 235; 1856, 223. Houston, J. A., 1862, 508. McTaggart, 1859, 373; 1860, 393; **1863**, 219, 281; 1864, 257; 1865, 709. Oakes, 1854, 232. Pettie, 1859, 39; 1862, 195. Stanfield, 1849, 20, 21.
HARGITT, George.
Archer, 1859, 491.
HARRISON, John, Edinburgh.
McKay, 1882, 167; 1890, 192; 1891, 271. Scott, T., 1879, 468; 1881, 768.
HARRISON, William.
McCulloch, 1866, 453.
HART, George B., 10 Buckingham Terrace, Edinburgh.
McKay, **1880**, 46. McTaggart, 1878, 1057; **1880**, 60; 1881, 791; 1910, 101.
HARTER, J. C., The Cedars, Leamington.
Faed, T., 1869, 336. Halswelle, 1869, 111.
HARVEY, Colonel, Castle Semple, Ayrshire.
Forbes, 1837, 216. McCulloch, 1838, 309*.
HARVEY, Miss Ellen, Edinburgh.
Harvey, 1875, 59; **1880**, 104, 129, 457. Macleay, K., **1880**, 465.
HARVEY, Sir George, *P.*R.S.A.
Harvey, 1867, 491. Hutchison, J., 1862, 852. McCulloch, 1868, 558.
HARVEY, Captain John Audley, 55 Elsworthy Road, Hampstead, London.
Brangwyn, 1914, 212, 616.
HARVEY, J. Martin, London.
Pirie, 1910, 278.
HATTON, Walter, Edinburgh.
Hutchison, R. G., 1899, 77; 1900, 24.
HAULTAIN, Dr. F. W. N., 12 Charlotte Square, Edinburgh.
Brown, T. A., 1912, 204.
HAY, Colonel, Mugdrum.
Forbes, 1837, 138; 1838, 270. Glass, 1844, 313. Stanton, **1863**, 308.
HAY, Mrs., Dunse Castle, Berwickshire.
Stanton, 1863, 664.

HAY, D. R.
Duncan, T., 1837, 7. Fraser, A. (A.R.S.A.), 1836, 91. Lauder, R. S, 1837, 142; 1859, 195. Roberts, 1836, 120, 316, 317. Simson, W., 1834, 135.
HAY, James T., Leith.
Brodie, 1863, 830; 1865, 868. Cassie, **1863**, 234; 1872, 234; **1880**, 185. Drummond, **1880**, 135. Fraser, A. (R.S.A.), **1880**, 313. Graham-Gilbert, 1876, 60; **1880**, 133, 246. Wilson, John, **1880**, 267.
HAY, Sir John, Bart.
Dyce, 1830, 60.
HEAPE, R. T.
Farquharson, 1894, 105. MacWhirter, 1874, 92. Pettie, 1861, 7. Roberts, 1843, 237.
HECTOR, Dr.
Syme, J., 1816, 85.
HECTOR, John, Aberdeen.
Farquharson, 1897, 286.
HEGGIE, R., Kirkcaldy.
Noble, R., 1882, 641.
HENDERSON, Mrs., Edinburgh.
Bonnar, **1880**, 5, 193. Sommerville, **1880**, 340.
HENDERSON, Alexander, Dundee.
Gavin, 1867, 699.
HENDERSON, Rev. C. G., Hamilton.
Raeburn, **1880**, 287.
HENDERSON, William, Dundee.
Gavin, 1882, 717.
HENDRIE, John, Larbert.
Alexander, R. L., 1878, 103.
HENLEY, Mrs. W. E.
Rodin, 1891, 573.
HENNEDY, David, Whitehall, Bothwell.
Walton, 1898, 269.
HENNING, John, H.R.S.A.
Henning, 1828, 316, 317.
HENSCHEL, George, 13 Portman Street, London.
Sargent, 1914, 658.
HEPWORTH, Alderman J., Leeds.
Halswelle, 1889, 453.
HERDMAN, Mrs. Robert, Edinburgh.
Herdman, R., 1880, 322.
HERDMAN, Robert, R.S.A., Sons of.
Herdman, R., 1883, 415; 1875, 68.
HERDMAN, R., Duddingstone, A.R.S.A.
McKay, 1916, 687.
HERMON, Edward, M.P., Preston.
Pettie, 1875, 290.
HERON, James.
Steell, G., 1888, 177.
HESELTINE, J. P., London.
Melville, 1881, 488.
HEUGH, Rev. Dr.
McCulloch, 1833, 150.
HEUGH, John, Alderley Edge, Manchester.
Archer, 1861, 122. Hill, 1858, 230. Nicol, 1859, 206.
HEWAT, Richard, Edinburgh.
Noble, J. C., 1881, 637.
HILL, Alexander, Maxwell Park, Glasgow, and 11 Dolphin Road, Glasgow.
Brown, A. K., 1916, 472. Coventry, 1910, 82.
HILL, Alexander, Engraver to the Queen, Edinburgh.
Bonnar, 1839, 157; **1863**, 5. Duncan, T., 1841, 158; 1847, 285; **1863**, 101, 150, 202. Gordon, 1851, 163. Hill, 1854, 172. Lees, 1851, 29. McCulloch, 1847, 230. Paton, Sir J. N., 1857, 230; 1859, 146; 1860, 646; **1863**, 192, 319; 1865, 413, 565.
HILL, D. O., R.S.A.
Duncan, T., **1863**, 271. Lauder, R. S., 1869, 137. McCulloch, 1839, 212. Paton, Sir J. N., 1849, 416; 1859, 414, 424; 1860, 421; **1863**, 76.
HILL, Mrs. D. O.
Graham, P., 1866, 415. Lauder, R. S., **1880**, 198.
HILL, Robert Wylie, Glasgow.
Walton, 1896, 144.
HILL, Thomas.
Graham, P., **1863**, 7.
HODGSON, Mr. and Mrs.
Brodie, 1859, 741. Phillip, 1857, 340.
HODGSON, W. B.
Park, 1850, 465.
HOLDEN, Angus, Woodlands Park, Bradford.
Nicol, 1873, 263.
HOLE, William, R.S.A.
Brangwyn, 1911, 493.
HONEYMAN, Herbert L., 180 Regent Street, Glasgow.
Honeyman, J., 1914, 481, 582, 584, 585.
HOPE, John, Dean of Faculty.
Giles, 1838, 143. Smith, C., 1839, 141.
HOPE, Lieut.-Col. William.
Smith, C., 1832, 132.
HOPETOUN, Earl of.
Geikie, **1863**, 233.
HOPKIRK, Miss, Edinburgh.
Graham-Gilbert, **1880**, 226.
HORN, James.
Bough, 1858, 609.
HORN, Robert, Edinburgh.
Bough, 1856, 73; 1857, 326; 1858, 280; 1859, 15; **1863**, 35, 135, 209, 230. Cameron, H., 1861, 535; **1863**, 75; 1865, 386. Harvey, 1857, 118, 304; 1860, 345, 473, 474, 475, 501; **1863**, 69, 189, 244, 247. Herdman, R., 1857, 39, 381; 1858, 293; 1859, 394; **1863**, 95, 277. Houston, J. A., 1857, 130. McCulloch, 1858, 265, 269. McDonald, J. B., 1873, 112. MacWhirter, 1858, 630. Nicol, 1858, 439. Paton, W. H., 1857, 327. Stanton, 1861, 813; **1863**, 411. Thomson, Rev. J., 1863, 196.

HORN, Mrs. Robert.
Bough, **1880**, 167, 173, 440. Harvey, **1880**, 113, 136, 144, 242. Nicol, **1880**, 29. Roberts, **1880**, 421.
HORNE, James.
Drummond, 1856, 297. Faed, T., 1852, 47. Linnell, 1855, 23.
HORNE, R. B., Aberdeen.
Cassie, 1873, 118; 1876, 408. Reid, A. D., 1875, 170.
HORNER, Francis, Nieces of.
Raeburn, 1815, 167.
HORROCKS, H. T., Manchester.
Hutchison, R. G., 1893, 11.
HOULDSWORTH, A. H.
Alexander, R. L., 1874, 462.
HOULDSWORTH, James, Coltness House, Wishaw.
Alexander, R. L., 1875, 483. Faed, T., 1874, 261. Graham, P., 1873, 486.
HOULDSWORTH, John, Glasgow.
Duncan, T., 1845, 155. Dyce, 1858, 406. Faed, T., 1855, 278. Fraser, A. (R.S.A.), 1859, 201. Hill, 1857, 320. Johnstone, W. B., 1858, 152. Lauder, J. E., 1858, 190. Lauder, R. S., 1858, 190. McCulloch, 1857, 316. Roberts, 1858, 1. Stanfield, 1858, 74. Steell, G., 1860, 70.
HOUSTON, John L. and Alfred C., London.
Houston, J. A., 1885, 51.
HOYES, Mrs., Torrisdale Castle.
Faed, J., 1859, 504.
HOYES, J.
Ballantyne, **1880**, 68, 335.
HOZIER, Lady Mary.
Stevenson, G. W., 1905, 319.
HUME, Hon. Baron.
Bonnar, 1828, 45. Graham-Gilbert, 1829, 37, 93.
HUME, James Howden, Glasgow.
Walton, 1915, 202.
HUME, M. N. Macdonald, Nine Wells, Berwickshire.
Bonnar, **1863**, 190. Edmondstone, **1863**, 50, 91, 279. Gibb (B. 1801), **1863**, 292. Simson, G., **1863**, 82. Simson, W., **1863**, 11. Thomson, Rev. J., **1863**, 158.
HUNT, James, Pittencrieff, Fifeshire.
Hill, 1854, 87.
HUNTER, Alexander, M.D., Edinburgh.
Lawson, 1875, 674. Stanton, 1875, 670, 673.
HUNTER, Mrs. Charles, London.
Sargent, 1907, 219
HUNTER, George, Edinburgh.
Kerr, 1893, 377.
HUNTER, James.
Faed, T., 1858, 171.
HUNTER, James Brownlee, Hillside House, Duddingston, Midlothian.
Henning, 1916, 15, 18, 19, 20, 21.
HUTCHESON, D., Glasgow.
McCulloch, 1855, 158; 1863, 319; 1867, 391. Macnee, 1869, 522.
HUTCHINS, Macdonald.
Steell, D. G., 1875, 64.
HUTCHISON, Mrs. Clark, Edinburgh.
Nicol, 1905, 217.
HUTCHISON, John, R.S.A.
Cassie, **1887**, 471. Douglas, **1887**, 765. Hutchison, J., 1861, 800; 1877, 695; **1880**, 345, 348, 381; **1887**, 97. MacWhirter, **1887**, 519. Paton, Sir J. N., **1887**, 802. Simson, W., **1887**, 464.
HUTCHISON, Robert, Carlowrie, Midlothian.
Brown, W. B., 1871, 156; 1877, 206. Steell, G., 1869, 565, 706.
HUTCHISON, R. Gemmell, R.S.A.
Alexander, R. L., 1913, 241.
HUTH, Louis, Possingworth, Hawkhurst, and London.
Whistler, 1904, 324.
HUTTON, J. P., Edinburgh.
Stevenson, W. G., 1873, 848.

INGLIS, A. W.
Park, 1840, 365.
INGLIS, Alexander W., Glencorse.
Steell, G., 1870, 121; 1872, 185; **1887**, 75.
INGLIS, Francis C., Edinburgh.
Gamley, 1907, 366.
INGLIS, Henry Maxwell, Loganbank House, Midlothian.
Steell, G., 1867, 191.
INGLIS, John, Lord Justice-Clerk and Lord Justice-General.
Dyce, **1880**, 194. Graham-Gilbert, **1880**, 332. Macleay, K., **1887**, 544. Raeburn, **1880**, 323. Shiels, **1880**, 108. Simson, W., **1880**, 202, 342. Steell, G., 1867, 192; **1887**, 150. Syme, J., **1880**, 206. Thorburn, R., **1887**, 559. Watson, G., **1880**, 330.
INGLIS, John, Jr., Glasgow.
Fraser, A. (R.S.A.), 1882, 25.
INNES, Alexander Mitchell, Ayton Castle, Berwickshire.
Bough, 1872, 114. Faed, T., 1849, 162. Lockhart, 1872, 1. Smart, 1875, 275.
INNES, Gilbert Mitchell, Edinburgh.
Alexander, R. L., 1875, 651. Lockhart, 1874, 416; **1880**, 251.
INNES, Sir Hugh, Bart., M.P.
Mackenzie, S., 1828, 190, 206.
INNES, Colonel Thomas, of Learney.
Reid, A. D., 1900, 356.
INNES, W. Simpson Mitchell, Parsons Green, London.
Nisbet, P. S., 1875, 650. Smart, 1872, 165. Steell, G., 1875, 218.

INNES, Mrs. W. Simpson Mitchell.
Steell, G., 1875, 250.
IRVINE, A. F., Shivas.
Giles, 1839, 283.
IRVINE, Mrs. Forbes, Drum.
Lorimer, J. H., 1880, 363.
IRVINE, John, A.R.S.A.
Irvine, John, 1857, 373.
IRVINE, Robert, Caroline Park, Edinburgh.
Reid, Sir G., 1888, 185.
IRVING, Sir Henry.
Whistler, 1904, 252.

JACK, Messrs. T. C. & E. C., Edinburgh.
Hole, 1896, 471.
JAFFRAY, Thomas, Aberdeen.
Reid, A. D., 1909, 237.
JAMES VI.'s (KING) GOLF CLUB, Perth.
Barclay, 1862, 454.
JAMES, H. S., Martnaham, Ayrshire.
Alexander, R. L., 1875, 342; 1877, 389.
JAMIESON, Dr., Aberdeen.
Reid, A. D., 1880, 738.
JAMIESON, George Auldjo, Edinburgh.
Reid, Sir G., 1889, 189.
JAMIESON, James.
Nicol, **1863**, 66.
JAMIESON, James, Kirkcaldy.
Douglas, 1874, 220, 372; 1878, 253.
JAMIESON, James Auldjo, Edinburgh.
Cameron, H., 1874, 179; **1880**, 13, 70; 1881, 193. Cassie, 1869, 566. Herdman, R., 1879, 3. Lockhart, 1879, 1010. McKay, 1874, 425. Melville, 1887, 866. Reid, A. D., 1881, 553. Reid, Sir G., 1869, 358; 1879, 86; **1880**, 39; 1893, 116.
JAMIESON, Michael J., Kippen.
Hay, G., 1875, 373.
JARDINE, Sir Robert, Bart., M.P., Castlemilk, Lockerbie.
Bough, 1866, 629. Steell, D. G., 1887, 103.
JARDINE, Sir Robert William Buchanan, Bart., Castlemilk, Lockerbie.
Steell, D. G., 1911, 179.
JENNER, Professor, University College, London.
Brodie, 1854, 716.
JENNER, Charles, Portobello.
Allan, **1880**, 215, 230, 312, 493. Brodie, 1856, 729; **1863**, 423. Macdonald, L., 1865, 885; **1880**, 379. Scott, W. B., 1867, 310.
JOHNSON, Walter, Calcutta.
Smart, 1865, 467, 682.
JOHNSTON, Adam, Dunfermline.
Paton, W. H., 1853, 214.
JOHNSTON, W. Spencer.
Halswelle, 1870, 506.
JOHNSTONE, James.
Brown, W. B., 1874, 194.
JOHNSTONE, W. B., R.S.A.
Phillip, **1863**, 176; 1868, 409. McIan, R. R., **1863**, 258.
JOHNSTONE, Mrs. W. B.
Johnstone, W. B., **1880**, 138, 506. Phillip, 1862, 451, 466.
JOICEY, Lord.
Paton, Sir J. N., **1880**, 268.
JONES, Alfred.
Douglas, 1851, 5.
JONES, R. M., Leith.
Bough, 1868, 93.
JORDAN, John, Charlotte Square, Edinburgh.
Nicol, 1905, 133, 156, 192, 193, 195, 196. Pettie, 1863, 150.
JOSEPH, Samuel, R.S.A.
Joseph, 1827, 70.

KAY, Alexander, Cornhill, Biggar.
Bell, R. P., **1880**, 397. Herdman, R., 1880, 78.
KAY, Andrew C.
Park, 1851, 657.
KAY, Arthur, Glasgow.
Kidd, William, 1838, 253.
KAY, Mrs. Duncan J., Dumfries.
Harvey, 1846, 63.
KAYS, Brig.-General Horace, 5 Regent Terrace, Edinburgh.
Alison, 1916, 382.
KEILLER, John M., Binrock, Dundee, and his Trustees.
Douglas, 1891-2, 210. Gavin, 1882, 295. Lockhart, 1885, 439; 1896, 308. Millais, 1891-2, 283. Orchardson, 1890, 190; 1909, 318; 1910, 138. Phillip, 1887, 178; 1888, 213.
KEITH, Lady, Ravelston, Midlothian.
Wilkie, 1834, 114.
KEITH, James, Princes Street, Edinburgh.
Faed, T., 1848, 221. McCulloch, 1851, 172.
KEITH, Dr. Thomas, London.
Douglas, 1891-2, 168, 714.
KEITH, Mrs. Thomas.
Reid, Sir G., 1871, 89.
KELK, John, Bentley Priory, Stanmore.
Millais, 1869, 153.
KELLY, Countess of.
Anderson, Sir R. R., 1870, 284.
KENNEDY, James, 8 Chalmers Crescent, Edinburgh.
Smart, 1891-2, 622; 1900, 48, 688, 720.
KENRICK, Rt. Hon. William.
Millais, 1858, 89.
KER, T. Ripley, Dougalston.
Pirie, 1896, 96.
KERMACK, John, W.S., Edinburgh.
Halswelle, 1891-2, 288. McKay, 1890, 240.
KERMACK, W. R.
Forbes, 1837, 121.

KERR, John L., Leith.
Walls, 1890, 380.
KERR, T., 6 Greenhill Terrace, Edinburgh.
McKay, 1901, 353.
KING, J., Glasgow.
Cassie, 1872, 315.
KINGSBURGH, Lord. (*Vide* Macdonald, Sir J. H. A.)
KINNAIRD, Lord.
Brodie, 1859, 725. Cassie, 1868, 778. Paton, W. H., **1863**, 112.
KINNEAR, Lord (Alexander Smith Kinnear), Edinburgh.
Allan, **1880**, 275. Steell, G., 1890, 242.
KINNEAR, Charles, Kinloch, Fifeshire.
Wilkie, 1821, 11; 1844, 172, 440.
KINNEAR, John G., Glasgow.
Simson, W., 1832, 93. Wilkie, 1838, 200.
KINNEAR, H. S., Edinburgh.
Simson, W., **1880**, 152.
KINTORE, Earl of.
Giles, 1830, 30.
KIRKHOPE, John, Edinburgh.
Douglas, 1871, 557. McKay, 1891-2, 330. Wingate, 1901, 276, 338; 1902, 258, 349; 1907, 280.
KIRKWOOD, James.
Nisbet, P. S., **1887**, 201.
KNAPP, Dr.
Houston, J. A., 1855, 258.
KNOBLAUCH, Hugo, Leith.
Gibb (B. 1845), 1913, 235.
KNOWLES, G.
Legros, 1912, 533, 534, 538, 539, 542.
KNOWLES, James, London.
Lorimer, J. H., 1889, 319.
KNOWLES, John, Manchester.
Nicol, 1858, 20.
KURTZ, A. George, Liverpool.
Faed, T., 1873, 234.

LABOUCHERE, Rt. Hon. Henry.
Brodie, 1856, 747.
LAING, David, LL.D., Edinburgh.
Gibson, **1863**, 173.
LAING, Sisters of David.
Stevenson, D. W., **1885**, 380.
LAING, Mrs. Malcolm.
Raeburn, **1863**, 265.
LAMB, A. C., Dundee.
Hay, G., 1873, 253.
LAMBERT, James.
Cassie, 1874, 449.
LAMBERT, W., Nottingham.
Faed, J., 1863, 441.
LANCASTER, Mrs.
Bough, **1880**, 420.
LANE, Sir Hugh, London. (*Vide also* Dublin Municipal Gallery, which he founded.)
Orchardson, 1911, 96.
LANGMAN, Major Archibald L., C.M.G., 97 Eaton Square, London.
Sargent, 1916, 158.
LANGWORTHY, E. R., M.P., Victoria Park, Manchester. (Bequeathed £10,000 to Salford Museum in 1874. £8000 was spent on "Langworthy Wing," and remainder on pictures and sculptures.)
Faed, J., 1874, 156. Halswelle, 1876, 1026.
LAUDER, Robert Scott, R.S.A.
Lauder, R. S., 1869, 137.
LAUDERDALE, Earl of.
Simson, W., 1832, 119, 162; 1837, 213.
LAURENCE, David, London.
Faed, T., 1852, 7. Linnell, 1851, 218.
LAURIE, William.
Bough, 1861, 89, 139, 230; 1862, 156. Fraser, A. (R.S.A.), 1861, 248.
LAVERY, John, R.S.A.
Lavery, 1904, 316; 1911, 104; 1915, 17. Rodin, 1911, 615, 651.
LAW, James, Edinburgh.
Bell, R. P., 1881, 163; 1882, 342. Douglas, 1891-2, 178. Fraser, A. (R.S.A.), 1881, 55.
LAWRIE, James, Edinburgh.
Hole, 1875, 592; 1877, 429.
LAWRIE, James D., Monkrigg, Haddington.
Douglas, 1891-2, 188. Hole, 1890, 371. McKay, 1891-2, 335.
LAWRIE, Mrs. James D.
Graham, T. A. F., 1908, 238, 533.
LAWRIE, Thomas, Glasgow.
Murray, 1878, 10, 61.
LAWRIE, W.
Herdman, R., 1880, 442.
LAWRIE, W. B., Glasgow.
Guthrie, 1893, 481.
LAWSON, Charles, Borthwick Hall.
Steell, G., 1857, 138.
LEADBETTER, John, Broughty House, Broughty Ferry.
Lockhart, 1875, 204.
LEAF, William, Streatham.
Faed, T., 1865, 506.
LEARMONTH, Colonel.
Hutchison, J., **1863**, 420.
LEE, Alexander H., Blairhoyle.
Douglas, 1891-2, 202.
LEES, A. R. R.
Lauder, R. S., **1863**, 65.
LEES, Charles, R.S.A.
Lees, 1849, 476.
LEES, Mrs. Charles.
Lees, **1863**, 154, 289.

LEES, E., Werneth Park, Oldham.
Houston, J. A., 1872, 53, 278.
LEES, Very Rev. J. Cameron.
Douglas, 1891-2, 711.
LEIPER, William, R.S.A.
McTaggart, 1873, 124.
LEITCH, W. L.
Duncan, T., 1845, 155.
LESCHALLAS, H. P., Glenfinart, Argyllshire, Executors of.
Gibb (B. 1845), 1909, 206.
LESLIE, Mrs., of Nethermuir. (*Vide* Primrose-Leslie.)
LESLIE, Provost, Aberdeen, Trustees of.
Hay, G., **1880**, 66.
LESSELS, John.
Gibb (B. 1801), **1863**, 325, 344, 348*. Mackenzie, D. M., **1863**, 357. Wintour, **1863**, 259.
LEYDE, Otto Theodor, R.S.A.
Drummond, **1887**, 466. Vallance, 1878, 901.
LINDSAY, Eudoxie, Countess of.
Stevenson, W. G., 1895, 203.
LINDSAY, James, Edzell Lodge, Edinburgh.
Alexander, E. J., 1900, 644. Cameron, H., 1895, 220; 1896, 366. Fraser, A. (R.S.A.), 1900, 153. Kerr, 1894, 423.
LINDSAY, Mrs. James, Edinburgh.
Nicol, 1905, 194.
LINLITHGOW, Marquis of.
Brough, 1906, 161.
LINTON, Sir J. D., London.
Etty, 1829, 177.
LITTLEJOHN, Sir Henry D., 24 Royal Circus, Edinburgh.
Reid, Sir G., 1913, 256.
LIVINGSTONE, John.
Rhind, W. B., 1891, 569.
LIZARS, W. H., H.R.S.A.
Ewbank, 1827, 210.
LIZARS, Mrs. W. H.
Lizars, 1811, 48, 63.
LLANDAFF, Bishop of. (*Vide* Coplestone, E.)
LLOYD, Richard, London.
Faed, J., 1852, 176. Faed, T., 1852, 26. Fraser, A. (R.S.A.), 1852, 77. Nicol, 1853, 51.
LOCKHART, Miss Elliot.
Macleay, K., **1863**, 324.
LOCKHART, W. E., R.S.A.
Lawson, 1879, 759.
LOCKHART, Mrs. W. E.
McDonald, J. B., 1902, 314.
LODDER, Captain Charles, R.N., Edinburgh.
Alexander, R. L., 1874, 399. Bough, 1876, 1003. Cameron, H., 1874, 334. Chalmers, 1877, 317. Douglas, 1875, 37. McKay, 1873, 54; 1876, 438; 1878, 271. McTaggart, 1879, 908. Wingate, 1876, 181; **1880**, 71.
LODGE, Robert, The Thorns, Southport.
Steell, G., 1871, 540.
LOGAN, A. S.
Thomson, Rev. J., **1863**, 78.
LONDESBOROUGH, Lord.
Roberts, 1854, 200.
LORIMER, J. H., R.S.A.
Lorimer, J. H., 1877, 631; 1878, 419. McKay, 1880, 519. Wingate, 1880, 390.
LOTHIAN, Marquis of.
Archer, 1858, 113. Hole, 1899, 378.
LOTHIAN, Marchioness of.
Stanton, 1860, 842.
LOW, James F. (brother of S. M. Low), Monifieth, Dundee.
Cassie, 1880, 256. Gavin, 1867, 265, 826. McTaggart, 1878, 914.
LOW, S. M. (brother of J. F. Low), Monifieth, Dundee.
Hay, G., 1887, 340.
LOWE, Dr., Heriot's Hospital, Edinburgh.
Smart, 1900, 743.
LOWE, D. F., Edinburgh.
Aikman, 1890, 687.
LOWSON, Miss, Balgavie.
Graham, T. A. F., 1904, 499.
LOWSON, William, Balthayock, Perth.
Crawford, E. T., 1869, 456.
LOWTHROP, Lady, Scarborough.
Glass, 1853, 677.
LUMGAIR, A. G., The Priory, Selkirk.
Scott, T., 1907, 102.
LUMSDEN, Lieut.-Colonel H. W.
Reid, Sir G., 1877, 430.
LUMSDEN, Sir James, Glasgow and Arden.
Docharty, 1877, 345. McCulloch, 1861, 289. Nicol, **1863**, 81.
LUMSDEN, J. D., Huntingtower-Field, Perth.
Steell, D. G., 1887, 248, 260.
LUSHINGTON, Professor.
Hutchison, J., **1863**, 414.
LYLE, Mrs. Park, Greenock.
Lavery, 1896, 335.
LYLE, R. A., Greenock.
Alexander, E. J., 1893, 434.
LYON, William.
Henning, 1808, 16 (3).

M'ALPINE, —, Callander.
Nicholson, **1880**, 528, 535.
M'ARTHUR, G. L., Glasgow.
Hardie, 1871, 171.
M'ARTHUR, L. G., Oban.
Adam, P. W., 1877, 589.
M'BARNET, Colonel.
Alexander, R. L., 1875, 70.

MACBETH, Norman, R.S.A.
Macbeth, 1878, 431; 1879, 504; 1881, 394; 1885, 306.
M'COMBIE, J. B., Aberdeen.
Reid, Sir G., 1867, 74.
M'CUAIG, C.
Nisbet, P. S., 1872, 222.
MCCULLOCH, George, London and Melbourne.
Adam, J. D., 1891, 127. MacWhirter, 1905, 502. Orchardson, 1905, 240. Rodin, 1905, 215. Whistler, 1904, 294, 299.
MCCULLOCH, Mrs. (In 1909 became Mrs. Coutts Michie, *q.v.*)
Rodin, 1909, 122.
MCCULLOCH, Horatio, R.S.A.
Ewbank, **1863**, 13. Fraser, A. (A.R.S.A.), **1863**, 23.
MACDONALD, Dr., Ayr.
Hope, 1913, 248.
MACDONALD, Alexander, Kepplestone, Aberdeen. (Bequeathed in 1884 to Aberdeen Gallery his art collection, including a notable series of artists' portraits, chiefly self-portraits, together with one-third of his estate.)
Cameron, H., 1869, 434; 1871, 272; 1873, 192, 455. Cassie, 1867, 287. Chalmers, 1872, 348. Herdman, R., 1868, 803; 1872, 74; **1880**, 63. Israels, 1870, 546. McTaggart, 1869, 602. Millais, 1881, 120. Mitchell, 1904, 298. Orchardson, 1872, 100; 1879, 40. Pettie, 1874, 239. Reid, A. D., 1873, 43; 1878, 18. Reid, Sir G., 1876, 23; 1879, 217.
MACDONALD, Archibald Gray, Glasgow. (Bequeathed 23 pictures to Glasgow Corporation Gallery.)
Herdman, R., 1862, 311. McCulloch, **1863**, 36.
MACDONALD, D.
Herdman, R., 1854, 345.
MACDONALD, Donald, Greenock.
Alexander, R. L., 1878, 325. McKay, 1877, 236; 1878, 222.
MACDONALD, Henry, Broughty Ferry.
Cameron, H., 1866, 468.
MACDONALD, James, Edinburgh.
Smart, 1900, 161.
MACDONALD, Sir J. H. A., Edinburgh (afterwards Lord Kingsburgh).
Gibb (B. 1801), **1880**, 344. Graham-Gilbert, **1880**, 166, 518. Thomson, Rev. J., **1880**, 521.
M'DONELL, Eneas.
Smart, 1865, 383.
M'DOUGAL, Thomas, Eskvale.
Lockhart, 1882, 771.
MACDOUGALL, Mrs., Sonachan.
Alexander, E. J., 1907, 72.
MACDUFF, W., Inveralmond House, Cramond.
Faed, T., 1872, 284.
M'EWAN, D. P., London.
Nicol, 1876, 344.
M'EWAN, William, M.P.
Steell, G., 1887, 278.
M'EWEN, Mrs.
Melville, 1904, 107.
M'EWEN, James, Perth.
Frazer, 1897, 334.
MACFARLANE, J. L., Glasgow.
Stevenson, W. G., 1901, 223.
M'FARLANE, Walter, Glasgow.
Orchardson, 1875, 74. Rhind, J., 1877, 668
MACFARLANE, W. H.
Allan, **1863**, 245.
M'GAVIN, John, Glasgow.
Cameron, H., 1872, 212; 1873, 407, 415; 1880, 217. Chalmers, 1872, 233; 1879, 256; **1880**, 20, 175, 177. Linnell, 1876, 337. Lockhart, 1877, 933. MacWhirter, 1870, 592.
M'GAW, Miss, London.
Burns, 1903, 342.
M'GRADY, Dean of Guild, Dundee
Hay, G., 1890, 166.
MACGILL, John.
Kidd, J. B., 1832, 6, 34.
MACGILLIVRAY, J. Pittendrigh, R.S.A.
Macgillivray, 1894, 286; 1896, 344; 1897, 472
MACGREGOR, Mrs., 3 Eton Terrace, Edinburgh.
Macgillivray, 1913, 659.
MACGREGOR, Donald Roy.
Bough, 1861, 516.
M'GREGOR, Duncan.
Steell, D. G., **1887**, 88.
MACGREGOR, H., Woodlands, Peebles, and Loanhead, Edinburgh.
Alexander, E. J., 1902, 321. Burns, 1916, 307.
M'GREGOR, William, Edge Hill.
Cameron, H., 1871, 448. Steell, G., 1881, 435. Vallance, 1875, 219.
M'GRIGOR, Alexander B., Cairnoch, Denny.
Christie, 1851, 298.
MACINTOSH, Major-General.
Steell, G., 1852, 400.
MACINTOSH, James.
Kerr, 1911, 278.
MACKAY, Dr. George, Lochrin, Edinburgh.
Cameron, H., 1896, 226. Farquharson, 1889, 216. McKay, 1894, 338. Nisbet, R. B., 1889, 838, Wingate, 1889, 186; 1896, 27.
MCKAY, W. B., Edinburgh.
Hardie, 1889, 486. Hutchison, R. G., 1891, 58; 1906, 428. McTaggart, 1889, 291; Scott, T., 1891, 697, 798.
MCKAY, W. D., R.S.A.
Chalmers, 1879, 133.
M'KELVIE, James, Edinburgh.
Bough, 1879, 240. Fraser, A. (R.S.A.), 1882, 396. McDonald, J. B., **1880**, 9; 1902, 31. Vallance, **1880**, 491.

MACKELVIE, J. T. (*Vide* Auckland, Mackelvie Gallery.)
MACKENZIE, —, Earlston.
Scott, T., 1887, 732.
MACKENZIE, Hon. Mrs.
Dyce, **1863**, 264.
MACKENZIE, Miss, Edinburgh.
Steell, D. G., 1878, 542.
MACKENZIE, Lord, Edinburgh.
Brodie, 1855, 768. Fraser, A. (R.S.A.), 1858, 432. Herdman, R., 1857, 179; 1860, 238; **1863**, 85.
MACKENZIE, Bailie, Edinburgh.
Hunter, 1898, 495.
MACKENZIE, F., Edinburgh.
Stanton, **1880**, 435.
MACKENZIE, Dr. Hunter, Edinburgh.
Scott, T., 1890, 655.
MACKENZIE, J.
McCulloch, 1865, 146.
MACKENZIE, Kenneth.
Drummond, 1868, 714.
M'KERRACHER, Miss M.
Bough, 1855, 209; 1858, 180.
MACKIE, Mrs., Bargaly.
Steell, G., 1874, 120.
MACKIE, D.
McCulloch, 1834, 70.
MACKIE, J. C.
Bough, 1865, 390.
MACKIE, R., London.
Smart, 1893, 1.
MACKINLAY, James, 18 Eglinton Crescent, Edinburgh.
Brodie, 1916, 40.
MACKINLAY, Mrs. K.
Macnee, 1828, 159.
MACKINTOSH, James, Portobello.
Bell, R. P., 1879, 474.
MACKINTOSH, William.
Wingate, **1880**, 64.
M'KIRDY, J. Gregory, Birkwood, Lanarkshire.
Steell, G., 1870, 340.
MACKNIGHT, Dr.
Thomson, Rev. J., 1832, 122.
MACLAGAN, Dr.
Allan, **1880**, 229.
MACLAGAN, J.
Thomson, Rev. J., **1880**, 189.
M'LAREN, Mrs., Morlands Cottage.
Smart, 1866, 381.
M'LAREN, Mrs., Newington, Edinburgh.
Stevenson, D. W., 1891-2, 558.
M'LAREN, James, Gifford Park.
Cassie, 1865, 824. Chalmers, 1864, 242. Herdman, R., 1864, 205.
M'LAREN, John (1880, Lord Advocate; **1881**, Hon. Lord M'Laren), Edinburgh.
Adam, P. W., 1878, 677; 1887, 341. Hutchison, **1880**, 346. McDonald, J. B., **1880**, 336. Reid, Sir G., 1880, 233. Roche, 1897, 326. Rodin, 1902, 776.
M'LAREN, Walter S. B., Newington House.
Steell, D. G., 1874, 32.
MACLAUCHLAN, John, Dundee.
Douglas, 1891-2, 217.
MACLEAN, Dr., Ostaig House, Ormidale.
Houston, J.A., 1862, 582.
MACLEAY, Miss.
Park, 1851, 655.
MACLEAY, Kenneth, R.S.A.
Macleay, M'N., 1838, 206.
MACLEHOSE, James, Glasgow.
Guthrie, 1897, 30.
MACLENNAN, Mrs., Laggan.
Walls, 1895, 105.
MACLEOD, W. Bowman, George Square, Edinburgh.
Gibb (B. 1845), 1881, 710. Kerr, 1895, 518. McGregor, R., 1876, 648.
MACMILLAN, John.
Cameron, H., 1896, 34.
M'NAB, Miss, Edinburgh.
McKay, 1909, 253.
MACNAIRE, —, Paisley.
Paton, Sir J. N., 1846, 318.
MACNAUGHTON, Miss, Perth.
Farquharson, 1878, 97.
MACNEE, Sir Daniel, *P.R.S.A.*
Allan, **1880**, 115. Archer, 1877, 41; **1880**, 36. Duncan, T., **1880**, 134, 142. McCulloch, 1834, 123; 1835, 75; 1864, 380; **1880**, 140. Macnee, 1859, 186.
MACNEE, Lady.
Archer, 1905, 391. Macleay, K., **1887**, 558.
M'NEILL, Duncan, Solicitor-General and Lord Advocate. (Later Lord Colonsay, *q.v.*)
M'NEILL, Sir John, G.C.B.
Steell, G., 1853, 1.
M'NEILL, Lady.
Steell, G., 1859, 193.
M'NICOL, James, Huntly, Bearsden.
Coventry, 1897, 662.
MACONOCHIE, Professor.
Crawford, W., 1852, 639, 648.
MACPHERSON, Duncan, Moyhall, Ayr.
Brown, A. K., 1911, 197.
MACQUEEN, Otto, Aberdeen.
Reid, A. D., 1877, 449.
MACRAE, William, 9 Leven Terrace, Edinburgh.
Hamilton, J., 1877, 83. Johnstone, G. W., 1877, 119.
MACRITCHIE, David, Edinburgh.
Thomson, Rev. J., **1880**, 122.

McTaggart, William, R.S.A., and Trustees of.
Alexander, R. L., 1882, 874. Bough, **1887**, 215. Cameron, H., 1878, 242. Hole, **1880**, 307. McDonald, J. B., **1887**, 469. McTaggart, 1911, 13, 106. Vallance, 1864, 483; 1905, 74, 279, 299. Wingate, 1878, 496.
MacWhirter, John, H.R.S.A.
Chalmers, 1868, 576, 674. Hay, G., 1869, 230. Pettie, 1872, 338; 1873, 623.
MacWhirter, Mrs. John.
Graham, T. A. F., 1890, 321. Herdman, R., 1881, 24. Herdman, R. D., 1886, 125.
Main, John Bell, Hamilton.
Bell, R. P., 1897, 677; 1898, 734; 1907, 62, 108.
Mair, John, Hamilton.
Bell, R. P., 1903, 80.
Maitland, J., Innellan.
Stevenson, W. G., 1891, 121.
Makgill, G., Cheltenham.
Cassie, 1872, 168.
Malcolm, Dr., Edinburgh.
McCulloch, 1863, 232.
Malcolm, John, Poltalloch.
Steell, G., 1866, 219.
Manchester, Mayor of. (*Vide* Curtis.)
Manson, J. B., Edinburgh.
Cassie, 1865, 498.
Mappin, Sir Frederick T., Bart., Sheffield. (Presented many important pictures to Mappin Art Gallery, Sheffield.)
Faed, T., 1847, 376.
Mappin, J., Newton, Birchlands, Sheffield. (Bequeathed his art collection to Sheffield, and £15,000 for the erection of the Mappin Art Gallery.)
Faed, T., 1851, 36. Nicol, 1859, 191. Orchardson, 1863, 198. Pettie, 1872, 223; 1878, 324; Roberts, 1861, 265.
Margarison, C. M., Preston.
Melville, 1905, 258.
Marjoribanks, Alexander.
Macleay, M'N., 1838, 209.
Marjoribanks, D. C., M.P.
Ross, R. T., 1863, 136.
Marshall, Miss, Edinburgh.
Thomson, W. J., **1880**, 530.
Marshall, Miss A. H., Edinburgh.
Steell, D. G., 1882, 106.
Marshall, H. B.
Wingate, 1907, 212, 508.
Marshall, James, Saracen Foundry, Glasgow.
Cameron, H., 1881, 341. Herdman, R., 1877, 60. Steell, G., 1878, 279.
Marshall, Mrs. Mackenzie, Edinburgh.
Mackenzie, S., **1880**, 343.
Marshall, W. Calder, H.R.S.A., and Executors of.
Marshall, 1837, 379; 1847, 633; 1855, 784; 1864, 701; 1866, 873; 1874, 582; 1880, 807.
Martin, Edward, Glasgow, Wimbledon and Northants.
Alexander, R. L., 1875, 493; 1877, 80. Guthrie, 1898, 58; 1900, 278. McKay, 1876, 53; 1878, 400. Wingate, 1877, 3; 1879, 411; 1890, 241.
Martin, Mrs. Edward.
Alexander, E. J., 1891-2, 746.
Martin, John, H.R.S.A.
Etty, **1831**, IV.
Mason, Henry, Bankfield, Bingley.
Alexander, R. L., 1881, 230. MacWhirter, 1880, 33. Smart, 1877, 779.
Mason, James, Edinburgh.
Scott, T., 1899, 693.
Mason, Samuel L., Edinburgh.
Stanton, 1873, 1100.
Mather, Dr. George R., Glasgow.
Crawford, E. T., **1880**, 284.
Mathieson, Kenneth, Dunfermline.
Paton, W. H., 1853, 315.
Matthews, James, Architect, Aberdeen.
Cassie, 1869, 659.
Matthewson, James, Cornhill-on-Tweed.
Douglas, 1891-2, 205.
Maule, Colonel.
McIan, R. R., 1855, 50, 337, 347.
Maxwell, Andrew, Glasgow.
Alma-Tadema, 1876, 795.
Maxwell, Sir John Stirling, Bart., Pollok House.
Mackie, 1910, 135.
Maxwell, Joseph Constable, Thorpe Arch, Yorks.
Hill, 1842, 354.
Maxwell, Sir William, Bart., Pollok House.
Sheriff, 1840, 68. Steell, G., 1878, 501. Steell, Sir J., 1879, 752.
Meel, J. C., Hangingshaw House, Selkirk.
Scott, T., 1899, 537, 650; 1900, 722, 750.
Melville, Mrs., 16 Carlton Street, Edinburgh.
Brodie, 1916, 2.
Melville, Mrs. Arthur, London.
Melville, 1905, 69, 93, 119, 144.
Melville, Lady Catherine White-.
Hutchison, J., 1869, 984.
Melville, J. M. or N.
Allan, **1863**, 121. Simson, W., 1831, 111; **1863**, 157.
Mendel, Samuel, Manley Hall.
Millais, 1873, 431. Phillip, 1866, 400.
Menelaus, William. (Bequeathed his collection of pictures to Cardiff Museum in 1882.)
Graham, P., 1873, 486. Paton, W. H., 1872, 326.
Menzies, Mrs., Edinburgh.
Bough, **1880**, 149.

MENZIES, Charles, Edinburgh.
Steell, D. G., 1891, 103.
MENZIES, C. D.
Douglas, 1891-2, 175.
MENZIES, Fletcher N., of Menzies.
Steell, G., 1872, 743.
MENZIES, Mrs. Graham, Selkirk.
Scott, T., 1880, 1086.
MENZIES, Sir Neil, Bart.
Williams, 1833, 239.
MENZIES, Thomas, Edinburgh.
Brodie, 1871, 763. Cassie, 1873, 620; 1875, 20; 1877, 237. Smart, 1876, 109.
MERCER, Robert.
Duncan, T., **1863**, 169.
METHVEN, George, Portobello.
McDonald, J. B., 1902, 490.
MEYER, Sir Carl, Bart., Stratton Street, London.
Alma-Tadema, 1911, 75.
MICHIE, Mrs. J. Coutts, 184 Queen's Gate, London. (Till 1909 Mrs. Geo. McCulloch, *q.v.*)
Murray, 1895, 156. Orchardson, 1910, 123; 1911, 96.
MILL, John.
Bough, 1866, 223.
MILLAR, John, Q.C.
Adam, P. W., 1872, 258.
MILLER, Professor.
Duncan, **1863**, 267, 268.
MILLER, James.
Wingate, 1868, 370.
MILLER, John, C.E., Millfield and Leithen.
Duncan, T., 1846, 335. Hill, 1843, 43, 319; 1844, 324; 1851, 254; **1863**, 71, 116, 286; **1880**, 172, 499.
MILLER, John, Liverpool.
Etty, 1851, 423. Faed, T., 1848, 42. Gavin, 1854, 217. Harvey, 1853, 56. Houston, J. A., 1850, 54; 1851, 465. Landseer, 1853, 103. Linnell, 1849, 124, 195; 1850, 441; 1851, 544; 1852, 224, 365; 1853, 312, 453; 1856, 44. McCulloch, 1850, 194. Millais, 1855, 353, 557; 1858, 89, 289. Nicol, 1852, 599, 610; 1853, 94. Oakes, 1850, 106; 1853, 639. Paton, Sir J. N., 1851, 147. Wilkie, 1849, 54; 1852, 42.
MILLER, Robert, Winsley, Shrewsbury.
Drummond, 1864, 429.
MILLER, William, H.R.S.A.
Harvey, 1845, 142. Miller, W., **1880**, 414, 424, 473.
MILLER, W. F.
Miller, W., **1880**, 473.
MILNE, Colonel, Elphinstone.
Brough, 1903, 476.
MILNE, D., S.S.C.
McDonald, J. B., 1878, 793.
MILNE, James, Edinburgh.
Wingate, 1890, 157.
MILNE, Robert, Aberdeen.
Cameron, H., 1879, 351. Steell, G., 1863, 105.
MITCHELL, Mrs.
Hardie, 1888, 395.
MITCHELL, Andrew, Alloa.
Mackie, 1889, 602. Steell, G., **1880**, 484. Walls, 1889, 273.
MITCHELL, J., Jr., Dundee.
Cassie, 1876, 705; 1878, 529.
MOIR, George.
Giles, 1854, 283.
MOIR, John Macarthur.
Ewbank, 1828, 83.
MONCREIFF, Lord, and Trustees.
Joseph, 1916, 32. Raeburn, **1863**, 73.
MONCREIFF, Rev. Sir H. Wellwood, Bart.
Raeburn, **1863**, 73.
MONCUR, Miss L., Edinburgh.
Steell, D. G., 1895, 306.
MONTGOMERY, A., Castle-Douglas.
Walls, 1893, 241.
MONTGOMERY, Sir G. G., Bart.
Williams, **1863**, 32, 126.
MOOD, John, Rosehall.
Crawford, E. T., 1856, 332; **1863**, 260. Paton, W. H., **1863**, 231; 1864, 577; 1865, 698; 1867, 472.
MOON, Francis G., London.
Wilkie, 1838, 200.
MORAY, Earl of.
Hutchison, J., 1894, 168.
MORGAN, —, Liverpool.
Mackie, 1889, 93.
MORISON, Mrs. Miller, 4 Randolph Cliff, Edinburgh.
MacWhirter, 1911, 1.
MORRIS, John.
Herdman, R. D., 1906, 401. Orchardson, 1885, 235.
MORRIS, Colonel W. Pollok, Craig, Kilmarnock.
Alison, 1914, 287.
MORRISON, Andrew, Glasgow.
Lockhart, 1880, 1096.
MORRISON, Charles, Royal Terrace, Edinburgh.
Steell, D. G., **1880**, 74.
MORSON, Thomas, Gordon Square, London.
Hutchison, R. G., 1893, 298.
MORTON, George, Glasgow.
Cameron, H., 1891, 314.
MOSS, Sir H. E., Ormelie and Joppa.
MacGeorge, 1899, 79. McKay, 1898, 318.
MOUBRAY, Mrs. John G., Naemoor, Rumbling Bridge.
Steell, D. G., 1896, 304.
MOXON, Charles, Edinburgh.
Alexander, R. L., 1869, 577; 1876, 424. Orchardson, 1870, 600.

MUIR, H. B., Glasgow.
Chalmers, 1868, 566. MacWhirter, 1868, 566.
MUIR, James, Arbroath and Glasgow.
Harvey, 1862, 270. Lockhart, 1877, 931. Murray, 1877, 81, 89.
MUIR, Matthew M.
McCulloch, 1860, 301. Macnee, **1863**, 48. Wilkie, **1863**, 15.
MUIRHEAD, Andrew, Edinburgh.
Aikman, 1871, 235. Bough, **1887**, 443, 447, 451, 460, 461. Ross, R. T., **1887**, 601. Wintour, **1887**, 442, 457.
MUNRO, Charles.
Wintour, 1870, 416, 501.
MURCHISON, Sir Roderick, Bart.
Landseer, 1872, 29.
MURDOCH, Robert, Glasgow.
Lockhart, 1880, 844.
MURIETTA, José de, Palace Gardens, London.
Nicol, 1873, 408.
MURRAY, Hon. Lord.
Bough, 1858, 42.
MURRAY, Lady.
Gordon, 1858, 238. Raeburn, 1815, 167.
MURRAY, Mrs. General.
Glass, 1862, 106; 1864, 36.
MURRAY, Douglas, Longyester.
McKay, 1877, 586.
MURRAY, Sir James, Aberdeen. (Donor of important pictures to Aberdeen Art Gallery, which owes its present position to his generous support.)
Brown, T. A., 1896, 234. McGregor, R., 1903, 153. Orchardson, 1902, 420. Phillip, 1868, 521. Reid, A. D., 1893, 134.
MURRAY, Sir John, K.C.B., Challenger Lodge, Wardie, Edinburgh.
Reid, Sir G., 1912, 127.
MURRAY, John, Galashiels.
Peddie, 1869, 842.
MURRAY, Miss L. Stewart.
Steell, D. G., 1889, 231.
MURRAY, William Cleghorn, W.S., Edinburgh.
Bough, 1879, 803. Cassie, 1877, 414. Israels, 1877, 14. Lockhart, 1877, 734; 1879, 1042.
MYLNE, James, W.S., Edinburgh.
Noble, J. C., 1895, 211.
MYLNE, William, C.A., Edinburgh.
Wingate, 1899, 210.

NAIRN, James.
Hill, 1832, 194. Scott, W. B., 1833, 263.
NAISMITH, Robert.
McKay, 1891, 172.
NAISMITH, R. T.
Noble, J. C., 1895, 420.
NAPIER, Robert, Shandon, Dunbartonshire.
Harvey, 1862, 323.
NASMYTH, Dr., 27 Palmerston Place, Edinburgh.
Hope, 1914, 98; 1915, 361.
NASMYTH, James, Kent. (*Vide* "Historical Narrative," p. cii.)
Rhind, J., 1882, 732.
NASMYTH, Robert.
Allan, **1863**, 178, 184.
NEISH, W., Tannadyce House, Forfar.
Crawford, E. T., 1873, 226.
NELSON, J. C., Pollokshields.
Roche, 1893, 303.
NELSON, Thomas.
Gavin, 1877, 88.
NELSON, William, Hope Park, Edinburgh.
Bough, 1873, 1051.
NEWALL, R. S., Bensham Lodge.
Faed, T., 1851, 61.
NICHOLSON, Miss, Edinburgh.
Nicholson, **1880**, 160, 537.
NICHOLSON, Mrs. William.
Nicholson, **1863**, 323, 341, 364.
NICOL, Lord Provost, Aberdeen.
Cassie, 1873, 465.
NICOL, Erskine, R.S.A.
Bough, 1861, 718.
NICOL, W., Liverpool
Herdman, R., 1870, 337; 1876, 428.
NISBET, Thomas.
Bough, 1860, 487. Drummond, 1858, 228.
NORTHESK, Earl of.
Lauder, R. S., **1880**, 496.
NORTHWICK, Lord.
Fraser, A. (A.R.S.A.), 1833, 74. Roberts, 1830, 51.
NORTON, Miss Augusta.
Steell, G., 1879, 281.
NOTT, John.
Ross, R. T., **1863**, 166.

OAKSHOTT, Alderman Thomas W., Liverpool.
Hutchison, R. G., 1905, 550.
OGILVIE, Thomas, Aberdeen.
Cameron, D. Y., 1903, 343. Reid, A. D., 1903, 502.
OGSTON, Alexander, Aberdeen.
Reid, A. D., 1877, 107.
OGSTON, J., Norwood, Aberdeen.
Cassie, 1877, 307.
ORCHAR, James Guthrie, Broughty Ferry. (Presented many pictures to Dundee Art Gallery [*q.v.*]. Subject to the life interest of his widow, who died in 1916, bequeathed his art collection in 1898 to projected Gallery at Broughty Ferry [*q.v.*], and money to erect the building.)
Bough, 1864, 105; 1867, 90, 185, 199; 1868, 225. Brodie, 1873, 667. Cameron, H., 1869, 383; 1871, 319; 1872, 358; 1875, 67; 1877, 460; 1882, 36.

ORCHAR, James Guthrie, Broughty Ferry—*continued.*
Cassie, 1870, 848; 1871, 158. Chalmers, 1860, 123; 1872, 375; 1879, 256, 308. Fraser, A. (R.S.A.), 1873, 603; 1876, 82, 354. Harvey, 1874, 427. Hay, G., 1868, 555; 1878, 469; 1890, 575. Herdman, R., 1864, 205; 1866, 561. Hutchison, J., 1877, 695. Johnstone, G. W., 1889, 915. Lawson, 1881, 718. Linnell, 1878, 866, 891. Lockhart, **1885**, 609. McCulloch, 1855, 13; 1866, 3, 132. McTaggart, 1873, 256, 425; 1875, 234; 1876, 243; **1880**, 277; 1884, 41; 1887, 50; 1888, 369; 1895, 323. MacWhirter, 1857, 297; 1867, 475, 648; 1875, 87; 1885, 45. Orchardson, 1879, 40; 1880, 186; 1890, 28. Pettie, 1878, 312; 1879, 358; 1884, 256; 1890, 284. Reid, A. D., 1876, 96. Smart, 1875, 365, 430. Vallance, 1871, 740; 1876, 1078; 1905, 191.
ORCHARDSON, —.
Wintour, 1873, 294.
ORCHARDSON, Sir William Quiller, H.R.S.A.
Lawson, 1905, 322.
ORMIDALE, Lord.
Herdman, R., 1869, 538.
ORR, Sir Andrew, Harviestoun.
McCulloch, **1863**, 47.
ORR, James.
Grant, 1874, 262.
ORROCK, James, London.
Graham, T. A. F., 1871, 144.
OSWALD, George.
Sheriff, 1835, 186.
OSWALD, J. Gordon, Scotstoun.
Graham-Gilbert, **1880**, 288.
OVERSTONE, Lord.
Hill, 1852, 160.

PANMURE, Lord.
Harvey, 1859, 129. McIan, R. R., 1855, 50, 337, 347.
PARK, H. Patric, Son of the R.S.A.
Park, 1849, 625; 1852, 677; 1855, 747; 1856, 721, 741.
PARKER, G. W., Kent.
MacWhirter, 1888, 23.
PARKER, John, Liverpool.
Herdman, R., 1860, 694. Nicol, 1855, 136.
PARKS, Alderman Sir John.
Kay, 1910, 255.
PATERSON, James, Kinnettles, Forfarshire.
Crawford, E. T., 1868, 628. McDonald, J. B., 1877, 268.
PATERSON, M. Hope, Stirling.
Brown, A. K., 1902, 713.
PATERSON, Peter Hay, Carpow, Perthshire.
Glass, 1845, 365, 445.
PATERSON, Hon. Mrs., Carpow.
Glass, 1867, 754, 765.
PATERSON, Thomas, Hamilton.
Fraser, A. (R.S.A.), 1878, 309.
PATERSON, William, Edinburgh.
Anderson, R., 1881, 988. Bough, 1874, 750; 1878, 817, 1079; 1879, 886. Wintour, 1871, 320, 376.
PATON, Dr., Paisley.
Sheriff, 1834, 257.
PATON, Alexander Forrester, Alloa.
Cameron, H., 1889, 247. Leyde, **1887**, 173.
PATON, Miss Hope, Links House, Montrose.
Stevenson, D. W., 1895, 113.
PATON, James, Viewforth, Stirling, and Avonhill.
Leyde, 1875, 127. Paton, Sir J. N., **1880**, 268.
PATON, John.
Leyde, 1887, 875.
PATON, J. M., Links House, Montrose.
Cassie, 1879, 74. Reid, A. D., 1876, 421.
PATON, Sir Joseph Noel, R.S.A.
Paton, Sir J. N., **1887**, 703, 745, 807. Paton, W. H., 1855, 67.
PATON, Lady Noel.
Hill, **1863**, 284.
PATON, Waller Hugh, R.S.A.
Ewbank, **1880**, 123. Hill, **1880**, 192.
PATRICK, James, Argyleshire.
McCulloch, 1864, 231; 1865, 429, 669.
PATTERSON, W. G.
Brodie, 1881, 724.
PATTISON, A. Dunn, Dalmuir.
Harvey, **1880**, 183. Raeburn, **1880**, 197.
PATTON, George, Lord Justice-Clerk.
Bough, 1863, 294. Graham, P., 1864, 593. Hill, 1856, 100. Steell, G., 1867, 192.
PAUL, William.
Ewbank, 1828, 78, 134.
PEARSON, Thomas, Glasgow.
McGregor, R., 1876, 555.
PEDDIE, Dr., Edinburgh.
Wingate, 1899, 270.
PEDDIE, J.
Paton, W. H., **1863**, 391.
PEDDIE, John Dick, R.S.A., M.P.
Cassie, 1873, 352; **1880**, 495. Drummond, 1871, 287. Gibb (B. 1845), **1880**, 255. Harvey, 1875, 811. Israels, 1873, 305. Peddie, **1880**, 442, 452. Smart, 1877, 303.
PEEK, W., West Heath, Erith.
Herdman, R., 1862, 198.
PENDER, Sir John, Bradbury Hall, Manchester. (*Vide* "Historical Narrative," p. lxxxv.)
Drummond, 1856, 203, 400; 1865, 302; 1872, 414. Dyce, 1865, 272. Faed, T., 1863, 430. Graham, P., 1895, 333. Paton, Sir J. N., 1859, 613. Phillip, 1865, 453; **1880**, 131. Roberts, 1865, 419.
PENNELL, Joseph, London.
Whistler, 1904, 570-575; 577-582.

PERRY, William, Edinburgh.
Kerr, 1897, 641, 672.
PETTIGREW, J. Hislop, 10 Bute Mansions, Glasgow.
Kay, 1912, 271.
PHILIP, —, M.D.
Wingate, 1897, 380.
PHILIP, Miss Birnie, London.
Whistler, 1904, 77, 78, 322, 323, 328.
PHILIP, David, S.S.C., Edinburgh.
Farquharson, 1877, 172.
PHILLIP, John, H.R.S.A.
Brodie, 1862, 826. Cassie, 1865, 783. Phillip, 1866, 540; 1869, 568.
PHILLIPS, Mrs. Lionel.
Rodin, 1902, 776.
PHILLIPS, N. G.
Allan, 1827, 14.
PILGERAM & LEFEVRE, Messrs., London.
Nicol, 1876, 445; 1878, 339, 340, 379; 1879, 322.
PILLANS, Professor.
Lauder, R. S., 1863, 464. Thomson, Rev. J., 1826, 147; **1863**, 252.
PIRIE, Alexander, Villa Maggiore, Torquay, and Seaton House, Aberdeen.
Cassie, 1866, 431, 804; 1867, 382; 1868, 312.
PIRIE, Gordon, Scotston, Aberdeen.
Cassie, 1870, 402; 1872, 429.
PITCAIRN, Miss.
Raeburn, **1863**, 56.
PITCAIRN, A.
Gibb (B. 1801), 1829, 181.
PITMAN, R. O., W.S., Landsdowne Crescent, Edinburgh.
Walton, 1911, 128.
PLATT, Captain, York.
Stevenson, D. W., 1879, 756.
PLATT, L. J., The Birches, Stirling. (Bequeathed his collection of pictures to Smith Institute, Stirling, in 1914.)
Johnstone, G. W., 1891, 724. Mitchell, 1900, 122. Perigal, 1866, 605. Wingate, 1875, 189.
PLAYFAIR, W. H.
Roberts, 1852, 433.
PLINT, T. E., Leeds.
Paton, Sir J. N., 1854, 25.
PLUMMER, Mrs. Scott, Sunderland Hall, Selkirk.
Pettie, 1881, 294.
POCOCK, Lewis, London.
Lewis, 1856, 145; 1862, 596.
POLLOCK, Allan, Toddhillbank.
Sheriff, 1837, 151.
POLLOCK, J. J., Auchinden, Lanarkshire.
Alexander, R. L., 1882, 358.
POLSON, J., Westmount, Paisley.
Lockhart, 1877, 444; **1880**, 21. Paton, Sir J. N., 1875, 177; **1880**, 25.
PORTLAND, Duke of.
Alexander, R. L., 1890, 205.
PRICE, David.
Faed, T., 1864, 348.
PRICE, Rees, Glasgow.
Brown, A. K., 1895, 539.
PRIESTMAN, Edward, Bradford.
Nicol, 1881, 30.
PRIMROSE, Hon. B. F., Edinburgh.
Steell, G., 1852, 647.
PRIMROSE-LESLIE BEQUEST. (Mrs. Leslie, of Nethermuir.)
Faed, T., 1863, 516.
PROCTOR, R., Alloa.
Cameron, H., 1893, 159, 197.
PULLAR, Lawrence, Bridge of Allan.
Hunter, 1890, 591. Roche, 1896, 253.
PURVES, J.
Hardie, 1882, 491.
PYPER, William, Hillside, Aberdeen.
McDonald, J. B., 1889, 168.

RAE, Hugh, Liverpool.
Faed, T., 1851, 50.
RAEBURN, Miss, Edinburgh.
Steell, D. G., 1881, 27.
RAEBURN, Henry, St. Bernards.
Lawrence, 1831, 226.
RAEBURN, John Peter, Charlesfield House, Midlothian.
Raeburn, **1863**, 43, 67, 125, 187, 194, 211, 215, 241, 266, 269, 278.
RAEBURN, W. H., Helensburgh.
Hamilton, J. W., 1913, 140.
RAIT, D. C.
McCulloch, 1834, 4.
RAMSAY, Iain, Islay.
Walls, 1906, 408, 430.
RAMSAY, John, Tayport, Fifeshire.
Fraser, A. (R.S.A.), 1900, 186, 391, 392, 402. Nisbet, R. B., **1887**, 352, Orchardson, 1896, 252. Reid, G. O., **1887**, 38, 183. Wingate, 1898, 348, 501; 1900, 171, 183; 1902, 231, 266.
RAMSAY, R. B. Wardlaw.
Burton, **1863**, 251.
RAMSDEN, Archibald, Leeds and London.
Gibb (B. 1845), 1876, 646; 1881, 97, 205; 1889, 219.
RAMSEY, Robert, Park Terrace, Glasgow.
Bough, 1879, 818.
REID, Rev. E. T. S., Hawick.
Hole, 1904, 498.
REID, Sir George, P.R.S.A.
Douglas, 1862, 608. Dyce, 1858, 406. Reid, A. D., 1899, 114. Reid, Sir G., 1883, 32, 199; 1891-2, 187, 266; 1897, 267.
REID, George Ogilvy, R.S.A.
Reid, G. O., 1893, 304; 1896, 264.
REID, Hugh, Glasgow.
Alison, 1915, 105. Macnee, 1879, 406.

Reid, James, Edinburgh.
Bough, 1867, 507; **1880**, 434, 437. McCulloch, **1880**, 148.
Reid, James, Glasgow.
Bough, 1879, 357. Docharty, 1875, 149.
Reid, James, Glasgow, Sons of. (Presented to Glasgow Corporation Gallery in 1896, in remembrance of their father, the ten most valuable pictures from his town collection, adding later his portrait by Sir George Reid.)
Israels, 1900, 179. Orchardson, 1883, 192.
Reid, James Robertson, Rutherglen.
Pettie, 1877, 253.
Reid, John, 7 Park Terrace, Glasgow.
Israels, 1910, 235; 1912, 286.
Reid, Peter, Forfar.
Hutchison, J., 1871, 788.
Reid, Peter, London.
Millais, 1876, 224.
Renny, James.
Lizars, 1808, 76.
Rhind, William Birnie, R.S.A.
Hamilton, J., 1895, 369. Rhind, J., 1916, 80. Rhind, W. B., 1894, 87, 360.
Ribblesdale, Lord, London.
Sargent, 1903, 499.
Richards, J., Olton.
Aikman, 1881, 23.
Richardson, David, Glasgow.
McCulloch, **1863**, 159.
Richardson, James.
Ross, R. T., **1863**, 233.
Richardson, Ralph.
Glass, 1868, 446.
Richardson, W., Derby.
Nisbet, R. B., 1894, 451; 1899, 656.
Riddell, Andrew.
Scott, T., 1904, 99.
Riddell, Sir A. Oliver, Slateford.
Alexander, E. J., 1895, 530. Hamilton, J., 1895, 364.
Riddell, Mrs. General, Melrose.
Wilkie, **1880**, 531[7].
Rintoul, Alexander, Edinburgh.
Brown, W. B., 1877, 93. Gibb (B. 1845), 1877, 328, 606. Hole, 1876, 516.
Ritchie, Alexander, J.P., South Oswald Road, Edinburgh.
Hope, 1912, 16.
Ritchie, Dr. Norman, Jedburgh.
Steell, D. G., 1890, 249.
Ritchie, R. B., Dundee.
McGregor, R., 1881, 149. McTaggart, 1871, 165.
Ritchie, William, Elmslee, Dundee.
Cassie, 1868, 432. Farquharson, 1873, 248. Gavin, 1867, 840. McTaggart, 1865, 387; 1866, 340, 486; 1867, 430. Noble, J. C., 1875 266; **1880**, 58.
Ritchie, William, Palmerston Road, Edinburgh.
Guthrie, 1894, 238. Wingate, 1896, 35.
Roberts, Alexander F., Fairnilee, Selkirkshire.
Alexander, E. J., 1895, 560. Cameron, H., 1915, 172. Herdman, R. D., 1891, 413. Scott, T., **1887**, 600. Wingate, 1896, 140, 230; 1904, 356.
Roberts, Charles H., Mauldsheugh, Selkirk.
Scott, T., 1912, 359.
Roberts, David, H.R.S.A.
Roberts, 1858, 486.
Roberts, F. S., Bannerfield, Selkirk.
Scott, T., 1903, 8; 1906, 26.
Roberts, James, Bannerfield, Selkirk.
Cameron, H., 1889, 341.
Roberts, T. J. S., Selkirk and Drygrange, Melrose.
Alma-Tadema, 1891-2, 103. McKay, 1888, 322. Scott, T., 1890, 675.
Robertson, Dr.
Bough, 1873, 1038, 1074.
Robertson, Alexander, Dunkeld.
Macleay, M'N., 1860, 628.
Robertson, Charles W., Craig Binny.
Hay, G., 1896, 337.
Robertson, David, A.R.S.A.
Hay, G., 1913, 165.
Robertson, Douglas Argyll, M.D.
Wintour, 1878, 216.
Robertson, George, Edinburgh.
Cassie, 1873, 240.
Robertson, George, Kilmalcolm.
Brown, A. K., 1891, 105.
Robertson, G. Stuart, Registry of Friendly Societies, Westminster, London.
Park, 1916, 34.
Robertson, John, Glasgow.
Chalmers, 1872, 313. Graham-Gilbert, **1863**, 282. Wingate, 1877, 416.
Robertson, John, Elmslea, Dundee.
Douglas, 1891-2, 192. Vallance, 1905, 191.
Robertson, J. Hope, Glasgow.
Cameron, H., 1879, 53.
Robertson, Laurence, Morland, Penrith.
Lorimer, J. H., 1882, 155.
Robertson, Robert.
Wingate, 1896, 56.
Robertson, Ex-Provost William, Dundee.
Pettie, 1890, 284.
Robertson, W. Brown, Dudhope House, Dundee.
Cassie, 1871, 25, 358. Gibb (B. 1845), **1880**, 48. MacWhirter, 1868, 678.
Robinson, J. Park.
Halswelle, 1870, 680.
Robinson, Thomas, Liverpool.
Phillip, 1858, 397.
Robison, Colonel, U.S.A.
Bough, 1876, 980.

RODGER, James.
Bough, 1853, 107. Lauder, R. S., **1863**, 58. Macnee, **1863**, 255.
RODGER, Mrs. Janet.
McCulloch, 1855, 158; 1864, 231; 1865, 425, 669; 1867, 391.
RODIN, Auguste, H.R.S.A.
Rodin, 1915, 1-16.
ROLLAND, A., Gask.
Raeburn, **1863**, 63.
ROLLO, Miss.
Thomson, W. J., **1880**, 527 (2).
ROLLO, Hon. Mrs., Rosemount.
Glass, 1878, 327.
ROSE, Andrew A.
Cameron, H., 1890, 173.
ROSE, Charles, Hazlehead.
Reid, Sir G., 1868, 677.
ROSE, James Anderson.
Phillip, **1880**, 54.
ROSEBERY, Earl of.
Raeburn, **1863**, 72. Steell, G., 1852, 646.
ROUGIER, Henry.
Phillip, 1864, 282; 1867, 418, 537.
ROUSE, George W., London.
Reid, A. D., 1881, 436.
ROWALLAN, Lord. (*Vide* Corbett, A. Cameron-.)
ROWATT, William, Paisley.
Walton, 1891, 372.
ROY, F. L., Nenthorn.
Nicol, 1859, 141.
ROYAL EDINBURGH VOLUNTEERS, 1st Regiment.
Watson, G., 1810, 197.
RUSSELL, George.
Steell, D. G., 1891, 153.
RUSSELL, Joseph, Edinburgh.
Johnstone, G. W., 1878, 510.
RUSSELL, P. B., Hamilton.
Bell, R. P., 1894, 247; 1895, 229.
RUTHERFORD, Charles D., Edinburgh.
Wingate, 1901, 384.
RUTHERFURD, A., Advocate-Depute, Edinburgh.
Raeburn, **1880**, 252, 286.
RUTHERFURD, Andrew, Lord Advocate (later Lord Rutherfurd).
Brodie, 1849, 602; 1850, 461.
RUTHVEN, Lady Mary.
Grant, **1880**, 411.
RYLANDS, Mrs. John, Manchester. (Presented "John Rylands Library" to city of Manchester.)
Maclise, 1868, 333.

SALMON, W. Forrest, Architect, Glasgow.
Leiper, 1878, 392. McTaggart, **1880**, 483.
SALVESEN, Lord.
Gamley, 1916, 83. Hope, 1911, 164.
SALVESEN, J. T., 6 Rothesay Terrace, Edinburgh.
Hope, 1912, 72.
SANDEMAN, John Glas, Glasgow.
Lockhart, 1878, 915. McDonald, J. B., 1875, 788. Orchardson, 1875, 295; 1876, 295; 1877, 262; 1879, 251.
SANDERS, H. W., Bristol.
Nicol, 1859, 498.
SANDERSON, Arthur, Edinburgh.
Douglas, 1891-2, 159, 162, 198, 203, 204. McTaggart, 1882, 836. Melville, 1881, 853; 1905, 59. Noble, J. C., 1881, 45. Watson, G., **1863**, 201; **1880**, 324.
SARGENT, John S., H.R.S.A.
Besnard, 1913, 69. Graham, T. A. F., 1908, 321. Sargent, 1911, 205, 376.
SAWERS, Robert, Edinburgh.
Watt, 1903, 338.
SCHWABE, Herr, Hamburg.
Orchardson, 1885, 235.
SCOTT, Andrew.
Hamilton, J., 1891, 59.
SCOTT, John.
Ross, R. T., **1863**, 261; 1868, 501.
SCOTT, J. F., Newcastle.
Adam, J. D., 1890, 315.
SCOTT, Thomas, C.A., Edinburgh.
Halswelle, 1876, 509; 1891-2, 663.
SCOTT, Thomas, R.S.A.
Kerr, 1912, 446.
SCOTT, Mrs. Thomas, Selkirk.
Scott, T., 1914, 653.
SCOTT, Lord Walter.
Steell, G., 1869, 534.
SCOTT, Walter.
Lorimer, J. H., 1908, 491.
SCOTT, William Bell, H.R.S.A.
Scott, D., 1838, 1; 1839, 61. Scott, W. B., 1862, 131. Steell, Sir J., 1877, 672.
SELKIRK, Thomas Landells, Glasgow.
Hay, G., 1877, 233.
SELLAR, Mrs. Craig, Ardtornish and London.
Guthrie, 1908, 227; 1911, 249. Rodin, 1908, 307.
SEMPILL, Baroness.
Raeburn, **1863**, 98.
SETON, George.
Lauder, R. S., 1834, 172.
SHAND, Lord.
Herdman, R., 1863, 181; **1863**, 49; 1867, 522; **1880**, 24. McDonald, J. B., **1863**, 42.
SHAND, Lady.
Herdman, R., **1880**, 24.
SHAND, A. Burns. (*Vide* Shand, Lord.)
SHARP, William, Endwood Court, Birmingham.
Paton, Sir J. N., 1860, 558, 559.
SHAW, Mrs.
Gibb (B. 1801), **1880**, 164.

SHAW, Robert, Glasgow.
Walton, 1889, 945.
SHAW, Robert N., 6 Ellerdale Road, London.
Shaw, 1913, 476, 477, 478, 480, 481.
SHAW, Walker, Holywell Green.
Nicol, 1861, 116.
SHEEPSHANKS, John, London. (Presented in 1857 to the nation his important art collection, now in Victoria and Albert Museum.)
Roberts, 1845, 37. Simson, W., 1846, 270; 1847, 321.
SHERWOOD, John H., New York.
Drummond, 1874, 286. Steell, G., 1877, 245, 386.
SHORE, Hon. Caroline E.
Paterson, J., 1916, 678.
SIDEY, Dr., Edinburgh.
Geikie, **1880**, 463. Nasmyth, **1880**, 210. Simson, W., **1880**, 181.
SIDEY, J. G., Montreal, Canada.
Smart, 1873, 929, 949.
SIMPSON, Dr., Edinburgh.
Macbeth, **1880**, 14.
SIMPSON, Professor.
McCulloch, 1858, 244.
SIMPSON, George Buchan, Broughty Ferry.
Cassie, 1868, 346; 1870, 551. Chalmers, **1880**, 212. Douglas, **1880**, 75. Fraser, A. (R.S.A.), 1863, 390; 1864, 209. Hay, G., 1870, 467; **1880**, 17. McDonald, J. B., **1880**, 289, 315. McTaggart, 1864, 304, 561; 1867, 473, 514; 1869, 478; **1880**, 88. Smart, 1866, 626.
SIMPSON, Sir James Y., Bart.
Drummond, 1867, 596.
SIMPSON, Sir Walter G., Bart.
Park, 1850, 460.
SIMSON, David.
Crawford, E. T., 1852, 223, 317. Simson, W., **1863**, 97*.
SIMSON, Henry, Helensburgh and Glasgow.
Cameron, H., 1865, 487. Fraser, A. (R.S.A.), 1859, 346. McKay, 1881, 194. Simson, W., **1863**, 110.
SIMSON, H. Y.
MacWhirter, 1866, 529.
SINCLAIR, Alexander, J.P., Langside, Glasgow.
Guthrie, 1898, 341.
SINCLAIR, Sir George, Bart., Family of.
Raeburn, **1863**, 280.
SINCLAIR, Sir John, Bart., Family of.
Raeburn, **1863**, 138, 263.
SINCLAIR, Neil, Glasgow.
Murray, 1879, 522.
SKELTON, John.
Reid, Sir G., 1882, 325.
SKENE, Alexander, Aberdeen.
Cassie, 1872, 312.
SLIGHT, Mrs., Chirnside Bridge, Berwickshire.
Steell, D. G., 1878, 51.
SLIGO, A. Smith, Fife.
Steell, D. G., 1905, 365.
SMALL, Miss, 10 Dundonald Street, Edinburgh.
Hole, 1914, 622.
SMALL, John, Edinburgh.
Dyce, **1880**, 271.
SMALL, William, Dundee.
Steell, G., 1870, 225.
SMELLIE, John, Bellfield House.
Steell, G., 1857, 407.
SMELLIE, Thomas D. (Bequeathed his paintings and water-colours to Glasgow Corporation Gallery in 1901.)
Farquharson, 1885, 541. Hill, 1835, 131.
SMIETON, Thomas A., Broughty Ferry.
Bough, 1871, 62.
SMILES, James S., Trinity.
McKay, 1881, 85.
SMILES, Samuel, Family of.
Reid, Sir G., 1877, 82.
SMILEY, Sir Hugh Houston, Bart., Gallowhill, Paisley, and Co. Antrim.
Guthrie, 1891-2, 793. Orchardson, 1908, 194.
SMITH, —.
Herdman, R., 1882, 165.
SMITH, Adam Gillies, Edinburgh.
Smith, C., **1880**, 126.
SMITH, Alexander.
Simson, W., 1829, 35.
SMITH, Archibald, West Castle Road, Edinburgh.
Cameron, H., 1875, 239. Farquharson, **1880**, 269. McTaggart, 1877, 221.
SMITH, Colvin, Trustees of.
Smith, C., **1880**, 116, 141.
SMITH, Donald.
Simson, W., 1833, 7.
SMITH, Henry, Dundee.
Nicol, 1854, 381, 658.
SMITH, H. W.
McDonald, J. B., 1863, 553.
SMITH, Miss J., Edinburgh.
Cassie, 1879, 139.
SMITH, James, Dundee.
Fraser, A. (R.S.A.), 1854, 8; 1866, 515. Lockhart, 1899, 397.
SMITH, John, Alyth.
Nisbet, P. S., 1893, 9.
SMITH, J. Duncan, S.S.C.
Fraser, A. (R.S.A.), 1877, 254.
SMITH, J. Irvine, Edinburgh.
Bough, **1887**, 535. Chalmers, **1880**, 130, 285, 406. Douglas, **1887**, 453, 454; 1888, 836, 885; 1891-2, 169, 705, 706, 709, 710, 712, 713, 723. Reid, Sir G., 1881, 130, 220; 1883, 207; 1888, 55; 1900, 273.

SMITH, John Spence, Edinburgh.
Alison, 1912, 39.
SMITH, J. T., Duloch, Fifeshire.
Paton, Sir J. N., 1900, 32.
SMITH, J. Y., M.D., Bombay Medical Service.
Crawford, E. T., 1873, 235.
SMITH, Robert, Brentham Park, Manningtree.
Hay, G., 1878, 469.
SMITH, T., Broughty Ferry.
Wingate, 1880, 334.
SMITH, T. H. (son of above), Broughty Ferry.
Hay, G., 1891-2, 672.
SMITH, Thomas Stuart, Glassingall, Stirling. (Founder of the Smith Institute, Stirling, which contains his art collection.)
McTaggart, 1863, 312. Phillip, 1859, 68; 1871, 361.
SOMMERVILLE, C., Dalmore.
Adam, P. W., 1905, 283.
SONS, Maurice, Portsdown Road, London.
Alma-Tadema, 1913, 270.
SPALDING, Mrs., Edinburgh.
Scott, D., **1880**, 334.
SPENCE, A. Blair, Dundee.
Crawford, E. T., **1880**, 389. Douglas, 1891-2, 190, 211. McCulloch, **1880**, 139. Perigal, **1863**, 175; **1880**, 27.
SPENCER, Rev. Isaac, Plantation, York.
Etty, 1851, 115. Faed, T., 1850, 209.
SPOTTISWOODE, Hugh, London.
Lavery, 1914, 180, 207.
SPOWART, T., Broomhead.
Paton, W. H., 1874, 396.
SPROT, James, Spott, Haddington.
Crawford, E. T., 1833, 105, 120.
SPROT, John, Garnkirk.
Duncan, T., **1863**, 226.
SPROT, Thomas.
Thomson, Rev. J., **1863**, 152
STAIR, Earl of.
Archer, 1905, 189.
STEEL, W. Strang-, Philiphaugh, Selkirk.
Allan, 1840, 140. Scott, T., 1906, 80.
STEELL, Gourlay, R.S.A.
Duncan, T., **1880**, 153. Landseer, **1887**, 508.
STEPHEN, W., Broughty Ferry.
McTaggart, 1891-2, 290, 431.
STEPHENS, Henry.
Steell, G., 1845, 412; 1846, 96.
STEVEN, Elizabeth and Grace. (Bellahouston Fund.)
Smith, C., 1848, 231; 1854, 67.
STEVEN, Hugh, Glasgow.
Cameron, H., 1875, 310; **1880**, 308. McKay, **1880**, 65. McTaggart, 1875, 200.
STEVENSON, Provost, Haddington.
McTaggart, **1880**, 235.
STEVENSON, Alexander, Tynemouth.
Lawson, 1873, 659, 676.
STEVENSON, Archibald, South Shields.
Cassie, 1873, 251. Reid, A. D., 1873, 29.
STEVENSON, D. W., R.S.A.
Stevenson, D. W., **1880**, 363; 1884, 833.
STEVENSON, Miss Flora.
Roche, 1905, 375.
STEVENSON, James, Largo.
Cameron, H., 1874, 173.
STEVENSON, John J.
Cameron, H., 1868, 526.
STEVENSON, Miss Louisa.
Lorimer, J. H., 1877, 147.
STEVENSON, Mrs. R. A. M., Edinburgh.
Syme, J., 1833, 159.
STEVENSON, Mrs. Thomas, Edinburgh.
Reid, Sir G., 1884, 540.
STEVENSON, Rev. W.
Steell, D. G., 1904, 122.
STEWART, Rev. Dr., Peterhead.
Brough, 1906, 294.
STEWART, Alexander Bannatyne, Ascog Hall, Bute, and Langside, Glasgow.
Adam, J. D., 1876, 485. Cameron, H., 1877, 234, 420. Herdman, R., 1878, 293. Lockhart, 1878, 19. Murray, 1879, 490. McTaggart, 1878, 333. Pettie, 1880, 199.
STEWART, Mrs. A. B., Glasgow.
Graham, T. A. F., 1908, 478.
STEWART, George Drummond, Braco Castle.
Barclay, 1847, 35.
STEWART, Sir Hugh Shaw, Bart., M.P., Ardgowan.
Guthrie, 1904, 266.
STEWART, James, Ardvar.
Paton, W. H., 1867, 489.
STEWART, Sir James, Bart.
Simson, W., 1829, 44.
STEWART, John.
Macleay, K., **1880**, 531 (2).
STEWART, William, Portobello.
Hill, **1880**, 22, 207.
STIRLING, Mrs., Kippendavie, Perthshire.
Paton, W. H., **1863**, 104; 1867, 25.
STIRLING, Sir Gilbert, Bart., Larbert House, Stirlingshire.
Harvey, 1835, 50.
STOW, David, Family of.
Ritchie, 1852, 681.
STRAHAN, Alexander.
Bough, 1871, 152. Pettie, 1862, 246.
STRAKER, Henry.
Michie, 1901, 17.
STRATHERN, Robert, W.S., Edinburgh.
Lavery, 1891-2, 23. Melville, 1890, 702.
STRUTHERS, James.
Sheriff, 1834, 26.

STUART, Lady Katherine, Allanbank.
Steell, Sir J., 1838, 400*. Thomson, Rev. J., 1822, 8.
STUDD, Arthur H., London.
Whistler, 1902, 240.
SUMMERBY, William, Grantham.
Gavin, 1856, 333.
SUTHERLAND, Duke of.
Danby, 1844, 241. Etty, 1841, 90.
SUTHERLAND, George, Bothwell.
Coventry, 1900, 661.
SWAINSON, W. B., Cooper Hall, Preston.
Lauder, R. S., 1852, 405, 414.
SWAN, Thomas, Braid.
Bough, 1868, 156. Wintour, **1880**, 233.
SWINTON, P. B.
McKay, 1870, 360.
SYME, Adam.
Duncan, T., **1863**, 54. Simson, W., **1863**, 16.

TAIT, Sheriff.
Raeburn, **1863**, 293.
TATE, Sir Henry, Bart., London. (Presented to the nation 65 Pictures and the "Tate Gallery" for the encouragement and development of British art, and as a thankoffering for a prosperous business career of sixty years.)
Brock, 1913, 656. Faed, T., 1863, 384. Millais, 1855, 558; 1897, 355. Orchardson, 1890, 28.
TATTERSALL, J., Dundee.
Wingate, 1905, 262.
TAWSE, John W., W.S., Stobshiel.
Steell, D. G., 1878, 736; 1879, 684. Steell, G., 1874, 97.
TAYLER, Mrs. W. F., London.
Harvey, 1849, 41.
TAYLOR, J., Langholm.
Bough, 1865, 320.
TAYLOR, James D., 45 Ravenshaugh Road, Levenhall, Musselburgh.
Ritchie, 1916, 78.
TAYLOR, J. P.
Macnee, 1874, 197.
TAYLOR, Thomas G., Edinburgh.
Aikman, **1880**, 90. Bough, 1877, 66. McTaggart, 1879, 344.
TAYLOR, William.
Brown, A. K., 1910, 210.
TAYLOR, Dr. William, F.R.C.P.E.
Hay, G., **1887**, 274; 1911, 133.
TEACHER, Adam, Glasgow. (Bequeathed to Glasgow Corporation Gallery in 1898 his collection of modern pictures and works of art.)
Archer, 1880, 112. Bough, 1875, 77. Docharty, 1868, 379, 699. Faed, J., 1848, 354. Farquharson, 1888, 81. Fraser, A. (R.S.A.), 1855, 42; 1859, 389; 1861, 210; 1884, 215. Lockhart, 1878, 1056. Nisbet, P. S., 1882, 494. Pettie, 1863, 361.
TENNANT, Sir Charles, Bart., M.P., The Glen, Innerleithen.
Lockhart, 1880, 944. Millais, 1897, 312. Raeburn, 1822, 190. Steell, G., **1863**, 228.
TENNANT, Charles W. J., 2 West Coates, Edinburgh.
MacWhirter, 1911, 217.
TENNANT, Sir Edward. (*Vide* Glenconner, Lord.)
TENNANT, John, Glasgow.
Nicol, 1854, 332; 1856, 243.
THATCHER, Dr.
Bough, 1866, 512.
THOMAS, Morgan.
Cameron, D. Y., 1898, 7.
THOMPSON, George, Pitmedden, near Aberdeen.
Cadenhead, 1882, 994. Cassie, 1865, 704. Giles, 1857, 479.
THOMPSON, Henry, Liverpool.
Nicol, 1863, 719.
THOMPSON, James, Glasgow.
Brown, A. K., 1895, 416.
THOMPSON, William.
Bough, 1871, 378.
THOMSON, The Misses.
Raeburn, **1863**, 240. Watson, G., **1863**, 274.
THOMSON, Colonel A. Grim.
Alexander, R. L., 1896, 21.
THOMSON, David, Alloa.
Cameron, H., 1893, 246; 1910, 145. Leyde, **1887**, 379, 648. Wingate, 1890, 164.
THOMSON, D. Croal, Kenleith, Highgate.
Israels, 1912, 522.
THOMSON, Rev. J., H.R.S.A.
Lauder, R. S., 1830, 1.
THOMSON, Mrs. Lauder, Edinburgh.
Lauder, R. S., 1853, 174.
THOMSON, Lockhart, Edinburgh.
Bough, **1887**, 465. Hutchison, J., **1880**, 380. Lauder, R. S., **1880**, 178, 179. McTaggart, 1888, 428. Steell, G., 1868, 85.
THOMSON, Right Hon. Sir M. Mitchell, Lord Provost of Edinburgh.
McKay, 1898, 290.
THOMSON, Murray, Edinburgh.
Hay, G., 1887, 172.
THOMSON, Neale, Glasgow.
Lockhart, 1877, 986.
THOMSON, Thomas.
Steell, Sir J., 1838, 406.
THOMSON, T. S., 18 Rothesay Place, Edinburgh.
Alison, 1913, 258; 1914, 299.
THOMSON, William Thomas, Edinburgh.
Crawford, W., **1880**, 431, 472. Thomson, W. J., **1863**, 367; **1880**, 525, 527, 532. Watson, G., **1880**, 392.
THORBURN, J.
McKay, 1916, 316.

THORBURN, J. O., Hamilton.
Bell, R. P., 1897, 388.
THORBURN, William, Craigerne, Peebles.
McKay, 1887, 289. Wingate, 1906, 222, 256; 1909, 142.
THORNTON, George B., Edinburgh.
Hamilton, J., 1878, 530. Wingate, 1882, 345; 1888, 179; 1889, 114; 1900, 264.
TINDALL, R., Stonehaven.
Reid, A. D., 1894, 295.
TOD, Alexander.
Stevenson, D. W., 1873, 638.
TOD, John.
Rattray, **1887**, 359.
TOD, John R.
Forbes, 1839, 59.
TOD, Robert, Clerwood, Midlothian.
Chalmers, 1879, 275.
TOD, Mrs. T. W., Clerwood.
McKay, 1898, 333.
TODD, Henry.
Nicol, 1859, 191.
TODD, Thomas, Maryculter House, Aberdeenshire.
Etty, 1853, 403. Linnell, 1853, 169.
TORPHICHEN, Lord.
Macleay, K., **1863**, 380.
TOWNSHEND, Rev. C. H.
Danby, 1828, 154.
TRAYNER, Lady.
Reid, Sir G., 1889, 386.
TRESS, W. Maxwell, Faugh Hill, St. Boswells.
Scott, T., 1898, 640.
TREVELYAN, Sir Walter C., Bart.
Scott, W. B., 1858, 594.
TROTTER, Colonel and the Hon. Mrs., Colinton, Midlothian.
Brodie, 1859, 716.
TROTTER, T. E., Champfleurie, Linlithgow.
Steell, G., 1871, 446.
TROUP, Mrs. George Elmslie, Broughty Ferry.
Guthrie, 1904, 302.
TUKE, Sir J. Batty, M.D., M.P., Edinburgh.
Douglas, 1888, 884. Hole, 1875, 361. Hutchison, J., **1880**, 354; 1911, 635.
TULLIS, David, Glasgow.
Hole, 1880, 197. Lauder, R. S., 1852, 414.
TULLIS, James, Burnside, Glasgow.
Lauder, R. S., 1852, 414. Noble, R., 1896, 197.
TULLIS, John, Glasgow.
Lauder, R. S., 1852, 414. Melville, 1905, 65.
TURNBULL, James, St. Colm, Fife.
Alexander, R. L., 1880, 299; 1882, 230.
TURNER, William, Helensburgh.
Roche, 1890, 343.
TURNER, Professor Sir William, Edinburgh.
Bough, 1870, 213. Hutchison, J., 1890, 495.
TWEEDIE, James, Biggar.
Cassie, 1868, 789.
TWEEDMOUTH, Lord.
Raeburn, **1863**, 215.
TWINAME, Miss.
Brodie, **1880**, 356.

UNGER, Moritz.
Steell, G., 1865, 561.
UNWIN, William, Sheffield.
Linnell, 1860, 514; 1861, 108, 186; 1862, 158. Nicol, 1861, 301, 317. Maclise, 1861, 236.
URQUHART, William, Dalkeith.
Cameron, H., 1893, 240.
USHER, Andrew.
Lorimer, J. H., 1879, 461.
USHER, Frank J.
Alexander, R. L., 1908, 256.
USHER, Sir John, Bart.
Rhind, J., 1891, 585.
USHER, Sir Robert, 10 Grosvenor Crescent, Edinburgh.
Alexander, R. L., 1898, 137; 1901, 472.

VAL, E. J. Du, Southport.
Hole, 1880, 247.
VALLANCE, Thomas, Glasgow.
Coventry, 1901, 773.
VERNON, Robert, London. (Presented to the nation in 1847 157 pictures from his important collection.)
Allan, 1821, 141. Etty, **1831**, VI.; 1843, 10; 1851, 115.
VICARS, Messrs., Old Bond Street, London.
Alma-Tadema, 1913, 76.
VOKINS, Messrs., London.
Lewis, 1862, 748.

WADDELL, James.
Lorimer, J. H. 1893, 140.
WALKER, Lady.
Paterson, J., 1899, 137.
WALKER, Alexander, Aberdeen.
Giles, 1868, 509. Reid, A. D., 1870, 849. Reid, Sir G., 1863, 780; 1867, 617.
WALKER, James, Dalry and Aberdeen.
Fraser, A. (A.R.S.A.), **1863**, 57. Nisbet, P. S., 1868, 449. Reid, A. D., 1872, 22; 1877, 19. Reid, Sir G., 1866, 290.
WALKER, John, Holywell Green.
Nicol, 1861, 405.
WALKER, John, Shetland.
Vallance, 1872, 324.
WALKER, J. H., Newport, Fife.
Stanton, 1891, 387.
WALKER, J. N., Calderston House.
Paton, W. H., 1860, 234.

WALKER, Thomas F., Birmingham.
Nicol, 1877, 102.
WALKER, W., Aberdeen.
Reid, Sir G., 1866, 290.
WALKER, W. N., Newport, Fife.
Cameron, H., 1888, 160. Douglas, 1891-2, 184.
WALLACE, —, Perth.
Paton, W. H., 1854, 121.
WALLACE, Mrs., Murray Villa, Grange.
Bough, 1874, 893.
WALLACE, Andrew, Dunfermline.
Hay, G., 1888, 174.
WALLACE, David, Gartsherrie.
Harvey, 1874, 188.
WALLACE, R. W., Edinburgh.
McKay, 1897, 378.
WALLIS, Henry, London.
Faed, J., 1851, 164; 1853, 371; 1863, 599. Faed, T., 1850, 417, 445; 1851, 36; 1852, 154.
WALTON, B., Tettonhall, Wolverhampton.
Sheriff, 1839, 27.
WARRACK, John, 13 Rothesay Terrace, Edinburgh.
Mackie, 1911, 92. Roche, 1898, 92.
WATERFORD, Louisa, Marchioness of.
Thorburn, **1880**, 526, 531[8].
WATSON, Mrs.
Watson, G., **1863**, 201.
WATSON, G.
Williams, 1834, 5.
WATSON, G. L., Glasgow.
Guthrie, 1901, 405.
WATSON, G. W., L.D.S.
Leyde, 1889, 847. Steell, G., 1887, 348.
WATSON, Henry, Linlithgow.
Lees, **1863**, 163.
WATSON, H. G., Edinburgh.
Gordon, 1846, 135; 1854, 196; **1863**, 256; 1865, 502.
WATSON, James.
Graham-Gilbert, **1880**, 119, 224.
WATSON, John, Edinburgh.
Graham-Gilbert, **1880**, 270. Watson, G., **1880**, 304, 324, 328. Watson, W. S., **1880**, 169.
WATSON, Mrs. John, Edinburgh.
Graham-Gilbert, 1867, 478.
WATSON, William, Edinburgh.
Watson, G., **1880**, 236.
WATSON, William Smellie, R.S.A.
Watson, G., **1863**, 143, 172, 201, 242, 388, 389.
WATTERS, Captain.
Lockhart, 1876, 1018.
WATTS, —, Manchester.
Phillip, 1855, 445.
WAUCHOPE, Andrew, Niddrie, Midlothian.
Raeburn, **1863**, 10.
WEBSTER, George, London.
Noble, J. C., 1874, 378; 1876, 207. Reid, A. D., 1874, 434. Smart, 1875, 327.
WEBSTER, William W., Denley, Arbroath.
Gibb (B. 1845), 1912, 230; 1915, 224, 229.
WEDDERBURN, Sir David.
Raeburn, **1863**, 272.
WEDDERBURN, Frederick, Birkhill.
Forbes, 1838, 127.
WEINBERG, J. Julius, Dundee.
Bough, 1874, 831. Cameron, H., 1876, 360; 1889, 178. Hole, 1877, 27; **1880**, 33. McTaggart, 1874, 436. Vallance, 1874, 967, 989; **1880**, 429, 450; 1905, 58, 86.
WELLINGTON, Duke of.
Burnet, J., 1838, 25. Wilkie, 1827, 20; 1837, 66.
WELLS, William, Redleaf, Penshurst.
Wilkie, 1846, 12, 145, 421.
WELLWOOD, A. Maconochie, Meadowbank.
Raeburn, **1863**, 1, 270.
WELSH, Thomas, of Earlshaugh, Peeblesshire, and Ericstane, Dumfriesshire.
Bough, 1871, 894; McKay, 1880, 25.
WEMYSS, Earl of, Gosford House.
Sargent, 1910, 243. Steell, G., 1863, 382.
WENLEY, J. A.
Aikman, 1881, 386.
WESTWATER, J.
McCulloch, 1835, 102.
WHITE, Mrs., Redcliffe, Dunblane.
Roche, 1912, 149.
WHITE, John Forbes, LL.D., Aberdeen.
Cameron, H., 1873, 224, 301. Cassie, 1862, 377. Chalmers, 1868, 638; 1871, 309; 1873, 500. Harvey, 1873, 333. Israels, 1876, 434. Lockhart, 1880, 882. Lorimer, J. H., 1876, 471. McKay, 1872, 52. MacWhirter, 1868, 539. Reid, A. D., 1873, 423; 1878, 323; 1880, 60. Reid, Sir G., 1868, 500; 1872, 413; 1874, 25; **1880**, 306.
WHITE, Mrs. John Forbes.
Reid, A. D., 1881, 808, 832.
WHITE, J. Martin, London.
Duncan, J., 1911, 129. Whistler, 1904, 255.
WHITE, Robert.
Gibb (B. 1801), **1863**, 200.
WHITEHEAD, Henry.
Halswelle, 1867, 237.
WHITELAW, Mrs., Greenholm, Callander.
Kay, 1915, 254.
WHITELAW, T. N., Rowmore, Row.
Guthrie, 1890, 15.
WHYTE, A.
Bough, 1877, 354. Cassie, 1874, 465; 1875, 488, 497; 1878, 869, 892.
WHYTE, Rev. Alexander, D.D., Edinburgh.
Reid, Sir G., 1894, 254.

WILLIAMS, Mrs.
Simson, W., 1829, 35, 46.
WILLIAMS, Wynn, London.
McCulloch, 1859, 90.
WILLIAMSON, Mrs., Glasgow and Beith.
Cameron, H., 1911, 237. Roche, 1896, 259.
WILLIAMSON, Andrew.
Steell, G., 1875, 641.
WILLIAMSON, John.
Steell, G., 1850, 415.
WILSON, Alexander H., Aberdeen.
Leyde, **1887**, 285.
WILSON, F. W., Leith.
Steell, D. G., 1877, 596.
WILSON, James, Woodburn.
Glass, 1853, 159.
WILSON, James, J.P., Lord Dean of Guild, Merchiston Park, Edinburgh.
Alexander, R. L., 1899, 158. Brown, T. A., **1887**, 372; 1889, 106. Cameron, H., 1895, 312. Farquharson, 1879, 493; **1880**, 4; 1889, 90; 1894, 217; 1908, 99. Fraser, A. (R.S.A.), 1900, 162. Hope, 1902, 379; 1914, 371. Johnstone, G. W., 1876, 166; 1878, 415. Kerr, 1887, 831; **1887**, 47, 53; 1888, 835; 1893, 486; 1899, 655; 1912, 351. Lockhart, 1901, 666. MacGeorge, 1904, 504. McGregor, R., 1897, 239. McKay, 1882, 82; 1894, 211. Nisbet, R. B., 1888, 819. Noble, J. C., 1895, 316. Noble, R., 1894, 253. Reid, G. O., 1889, 179; 1891, 259. Ross, J. T., 1904, 216, 220. Wingate, 1880, 528; 1889, 205; 1897, 456; 1898, 296; 1915, 173.
WILSON, James T., Restalrig House, Edinburgh.
Cassie, 1874, 347. Crawford, E. T., **1880**, 34. Stevenson, D. W., 1878, 771; 1881, 730.
WILSON, John, Dundyvan and Glasgow.
Hill, 1851, 622, 630. McCulloch, 1856, 112.
WILSON, J. T. Rankine.
Stevenson, D. W., 1905, 318, 331.
WILSON, William, Banknock, Stirling.
Brodie, 1855, 785; **1863**, 409. Cameron, H., 1869, 677; 1873, 39. Chalmers, 1871, 252. Crawford, E. T., 1856, 388. Douglas, 1869, 162; 1873, 212. Drummond, 1860, 428. Faed, T., 1855, 556. Gavin, 1854, 478. Harvey, 1853, 26; 1856, 214. Herdman, R., 1873, 446; 1874, 361. Houston, J. A., 1855, 502. Landseer, 1854, 61; 1857, 570. Linnell, 1852, 137; 1854, 122; 1855, 296. McCulloch, 1849, 282. Maclise, 1862, 551. Millais, 1855, 558. Paton, Sir J. N., 1854, 195; **1863**, 257. Paton, W. H., 1856, 139. Phillip, 1863, 410. Stanfield, 1851, 49, 60. Stanton, 1865, 133.
WILSON, William, Paisley.
Wingate, 1897, 309.
WINCHELSEA, Countess of.
Ross, R. T., 1863, 360.
WINGATE, J. L., R.S.A.
Alexander, R. L., 1890, 159.
WINGATE, W. E., Glasgow.
Wingate, 1897, 316.
WINTOUR, William.
Wintour, **1863**, 223, 297.
WINTOUR, Mrs. W.
Wintour, 1873, 340.
WISEMAN, Mrs.
Macnee, 1876, 524.
WITHERS, J. B. M., Sheffield.
Herdman, R., 1863, 353.
WOOD, William.
McDonald, J. B., 1888, 263.
WOODWARD, Horace, Armscot.
Smart, 1874, 83.
WORDIE, John, Glasgow.
Cameron, D. Y., 1895, 425.
WRIGHT, John, Liverpool.
Maclise, 1850, 226.
WRIGLEY, Thomas, Family of.
Faed, J., 1851, 164. Paton, Sir J. N., 1852, 83.
WYLIE, Andrew, Prinlaws.
Cassie, 1874, 244; 1876, 476.
WYLLIE, James.
Archer, 1865, 697.
WYLLIE, Mrs. James.
Archer, 1861, 122.
WYNDHAM, Rt. Hon. George.
Sargent, 1911, 67.
WYNDHAM, R. S.
Bough, 1860, 758.

YEATS, Alexander, Architect, Aberdeen.
Cassie, 1869, 376.
YEATS, William, Aberdeen.
Phillip, **1880**, 507. Reid, A. D., 1877, 369.
YOUNG, Lord (Solicitor-General), Edinburgh.
Gibb (B. 1801), **1863**, 62. Giles, **1880**, 253. Nicholson, **1880**, 529, 533. Scott, D., **1880**, 505. Thomson, Rev. J., **1863**, 41, 86; **1880**, 170, 187. Wilson, John, **1863**, 24, 77, 94, 183; **1880**, 10, 200, 248, 387, 410.
YOUNG, Alexander, Portobello.
Bough, 1865, 368; 1866, 358; 1873, 405; 1876, 256, 1065. Nisbet, P. S., 1873, 945.
YOUNG, Miss B., Burntisland and Edinburgh.
Glass, 1858, 404; **1880**, 100.
YOUNG, C. D., Edinburgh.
Wintour, 1853, 368.
YOUNG, David.
Glass, **1880**, 101.
YOUNG, George B.
Lawson, 1860, 869.

YOUNG, James, LL.D., F.R.S., Kelly, Ayrshire, and Durris.
Brodie, 1871, 776; 1878, 770; **1880**, 364; 1882, 739. McCulloch, **1880**, 292. MacWhirter, **1880**, 69, 216. Wingate, 1875, 350; **1880**, 409.
YOUNG, John.
Glass, 1853, 573.
YOUNG, Joseph, Grange, and Dunearn, Fife.
Glass, 1853, 146; 1858, 162; 1862, 362.
YOUNG, Mrs. J. H., Glasgow.
Bough, 1879, 462.
YOUNG, J. W., W.S., Edinburgh.
Steell, G., 1882, 986.
YOUNG, Thos. Graham. (Presented to Glasgow Corporation Gallery in 1900 a collection of pictures, prints, and works of art.)
Graham, T. A. F., 1867, 633. Harvey, 1866, 424. Stanton, 1862, 788. Wingate, 1875, 350.
YOUNG, William, R.S.W.
Guthrie, 1894, 275.
YOUNGER, Alexander.
Bough, 1875, 980.
YOUNGER, Sir George, Valleyfield.
Hardie, 1903, 371.
YOUNGER, Lady, Valleyfield, Fife.
Steell, D. G., 1903, 479.
YOUNGER, William, Edinburgh.
Alexander, R. L., 1895, 272.

ZETLAND, Earl of.
Steell, G., 1856, 304.

Index II

PLACE-NAMES

GREAT BRITAIN AND IRELAND

ABBEY CRAIG, Cambuskenneth. Wallace Monument. (*Vide also* Aberdeen.)
Macgillivray, 1894, 286. Paton, Sir J. N., 1859, 710, 711; **1880**, 385. Stevenson, D. W., 1886, 837; **1887**, 436.

ABERDEEN.
Advocates, Society of.
Reid, Sir G., 1893, 229.
Art Gallery. (*Vide* Index I: Macdonald, Alex.; Murray, Sir Jas.)
Adam, P. W., 1890, 406. Allan, 1842, 42. Brodie, 1869, 1002. Brough, 1904, 399. Cameron, D. Y., 1909, 311. Cameron, H., 1868, 599; 1869, 434; 1871, 272; 1873, 192, 455. Cassie, 1867, 287; 1875, 284. Chalmers, 1872, 348. Douglas, 1862, 608; 1891-2, 709. Dyce, 1858, 406. Faed, T., 1863, 516. Harvey, 1871, 441. Herdman, R., 1868, 803. Israels, 1870, 546. Macgillivray, 1896, 344; 1897, 472; 1898, 249; 1909, 331. McGregor, R., 1903, 153. McTaggart, 1869, 602. Michie, 1901, 17. Millais, 1881, 120. Mitchell, 1904, 298. Orchardson, 1872, 100; 1879, 40. Pettie, 1874, 239. Phillip, 1849, 420; 1868, 521; **1880**, 54, 168. Reid, A. D., 1873, 43; 1878, 18; 1908, 129; 1909, 472. Reid, Sir G., 1866, 290; 1876, 23, 43; 1879, 217, 320; 1883, 32; **1885**, 891; 1898, 374; 1900, 273. Scott, D., 1838, 1. Scott, W. B., 1862, 131; Stevenson, D. W., 1895, 204.
Blair's College.
Lorimer, J. H., 1910, 152.
Corporation of Aberdeen. Council Chambers.
Orchardson, 1898, 358. Reid, Sir G., 1873, 430; 1878, 505; 1879, 501; 1881, 29; 1899, 142.
Free Church College.
Reid, Sir G., 1875, 285; 1894, 199; 1898, 285.
Kilgour Memorial.
Hutchison, J., 1893, 252.
King's College.
Hutchison, J., 1882, 734.
Incorporated Trades.
Dyce, **1880**, 400.
Marischal College.
Reid, Sir G., 1883, 242.
Spalding Club.
Reid, Sir G., 1871, 558.
Town Council.
Brodie, 1869, 1002. Reid, Sir G., 1876, 43.
Trades Hall.
Cassie, 1864, 287.
University of.
Giles, 1842, 171. Hutchison, J., 1882, 734. Michie, 1886, 422. Reid, Sir G., 1870, 362; 1886, 366.
Wallace Monument, Union Terrace. (*Vide also* Abbey Craig.)
Stevenson, W. G., 1885, 809.
Woodside Library.
Reid, Sir G., 1884, 530.

ABERFELDY. 42nd Regiment Memorial.
Rhind, W. B., 1888, 729.

ALLOA. Military Memorial.
Rhind, W. B., 1904, 407.

ARBROATH.
County Buildings.
Gibb (B. 1845), 1912, 64.
Hospitalfield. (*Vide also* Fraser, P. A., Index I.)
Douglas, 1883, 219. Drummond, 1868, 342. Fraser, A. (R.S.A.), 1864, 347. Fraser, P. A., 15 works (*vide* p. 113). Hay, G., 1879, 492; 1884, 365. Hill, 1870, 448. Houston, J. A., 1877, 263. Hutchison, J., **1880**, 351. Johnstone, W. B., 1866, 617; 1880, 305, 498. Lauder, R. S., **1863**, 58; 1870, 610; **1880**, 191. McDonald, J. B., **1880**, 79. Marshall, 1838, 411; 1856, 724; 1871, 789; 1873, 669. Pettie, 1879, 228. Phillip, 1859, 68.

ARBROATH—*continued*
PUBLIC LIBRARY.
Lauder, R. S., 1852, 414. Lizars, 1808, 76. Steell, G., 1863, 105.
ARDROSSAN. TOWN HALL.
Macbeth, 1879, 425.
AYR, COUNTY OF.
Smith, C., 1841, 124.

BALLANTINE TESTIMONIAL.
Brodie, 1867, 909. Hutchison, J., 1867, 908. Steell, Sir J., 1867, 907.
BANFF. BIGGAR MEMORIAL FOUNTAIN.
Rhind, J., 1878, 931.
BELFAST. MAY STREET CHURCH.
Shannan, 1911, 623; 1913, 710.
BELL ROCK LIGHTHOUSE.
Joseph, 1828, 311.
BIRMINGHAM.
ART GALLERY.
Docharty, 1873, 334. Dyce, 1865, 272. Millais, 1858, 89.
PUBLIC PICTURE GALLERY FUND.
Dyce, 1865, 272.
BOLTON. CHADWICK MUSEUM.
Smith, G., 1908, 522.
BOURNEMOUTH. CORPORATION MUSEUM.
Lorimer, J. H., 1898, 76, 82.
BRADFORD. ART GALLERY.
Alexander, E. J., 1906, 91. Lavery, 1911, 30.
BRECHIN. COUNTY BUILDINGS.
Gibb (B. 1845), 1898, 512.
BRIDGE OF ALLAN. PUBLIC ROOM.
Lees, 1853, 43.
BROUGHTY FERRY, PROJECTED GALLERY FOR. (*Vide also* Orchar, Index I.)
Bough, 1864, 105; 1867, 90, 185, 199; 1868, 225. Brodie, 1873, 667. Cameron, H., 1869, 383; 1871, 319; 1872, 358; 1875, 67; 1877, 460. Cassie, 1870, 848. Chalmers, 1860, 123; 1879, 256, 308. Fraser, A. (R.S.A.), 1873, 603; 1876, 82. Hay, G., 1868, 555; 1878, 469; 1890, 575. Herdman, R., 1864, 205; 1866, 561. Hutchison, J., 1877, 695. Johnstone, G. W., 1889, 915. Lawson, 1881, 718. Lockhart, **1885**, 609. McCulloch, 1855, 13; 1866, 3, 132. McTaggart, 1873, 256, 425; 1875, 234; 1876, 243; **1880**, 277; 1887, 50; 1888, 369. MacWhirter, 1857, 297; 1867, 475; 1875, 87; 1885, 45. Orchardson, 1879, 40; 1880, 186; 1890, 28. Pettie, 1879, 358; 1884, 256; 1890, 284. Vallance, 1871, 740; 1876, 1078; 1905, 191.
BURY. ART GALLERY.
Faed, J., 1851, 164. Halswelle, 1867, 237. Kay, 1910, 255. Paton, Sir J. N., 1852, 83.
CAITHNESS. COMMISSIONERS OF SUPPLY. (*Vide also* Wick.)
Macbeth, 1865, 348.
CAMBRIDGE.
CHRIST'S COLLEGE.
Reid, Sir G., 1877, 207.
FITZWILLIAM MUSEUM.
Hutchison, J., 1891, 578.
TRINITY COLLEGE.
Hutchison, J., 1893, 148.
UNIVERSITY.
Sargent, 1916, 301.
WESTMINSTER COLLEGE.
Macgillivray, 1910, 260.
CARDIFF. NATIONAL MUSEUM OF WALES. (*Vide* Index I: Menelaus.)
Graham, P., 1873, 486. Paton, W. H., 1872, 326.
CLACKMANNANSHIRE, COURT HOUSE OF.
Graham-Gilbert, 1867, 571.
COLDSTREAM. MARJORIBANKS MONUMENT.
Ritchie, 1836, 346.
CUPAR. COUNTY HALL.
Raeburn, 1821, 140. Wilkie, 1834, 71; **1880**, 190.

DUBLIN.
ART GALLERY, MUNICIPAL. (*Vide* Index I: Lane.)
Lavery, 1904, 316. Orchardson, 1911, 96. Rodin, 1915, 4.
GRAND LODGE OF IRELAND.
Barclay, 1870, 599.
NATIONAL GALLERY OF IRELAND.
Burnet, J., 1838, 25. Maclise, 1854, 292. Raeburn, **1863**, 187.
DUMBARTON. COUNTY HALL.
Guthrie, 1895, 240. Macnee, 1870, 455.
DUMFRIES. FREE LIBRARY.
Hutchison, J., 1903, 305.
DUNDEE.
ART GALLERY. (*Vide* Index I: Duncan, Geo.; Orchar.)
Allan, 1821, 141. Archer, 1890, 151. Brodie, 1869, 998. Cameron, H., 1882, 36. Chalmers, 1872, 375; 1876, 262. Douglas, 1891-2, 192, Duncan, J., 1911, 129. Harvey, 1874, 427. Hay, G., 1868, 555. Herdman, R. D., 1906, 401. Hutchison, J., 1877, 695; 1878, 738; 1889, 777. Lauder, R. S., 1851, 413. Lockhart, 1885, 439; 1896, 308. McDonald, J. B., 1863, 553. McGregor, R., 1881, 49. Macnee, 1881, 37. McTaggart, 1871, 165; 1884, 41; 1895, 323. MacWhirter, 1885, 45. Orchardson, 1885, 235; 1897, 221; 1903, 142. Pettie, 1878, 312. Phillip, 1849, 420. Reid, Sir G., 1887, 51. Reid, G. O., 1893, 304. Sargent, 1903, 197. Vallance, 1876, 1078; 1905, 191. Wilkie, 1872, 175.

DUNDEE—*continued*
CORN EXCHANGE.
Brodie, 1860, 845.
FREE LIBRARY COMMITTEE.
Orchardson, 1903, 142. Sargent, 1903, 197.
GILFILLAN MEMORIAL HALL.
Hutchison, J., 1901, 224.
HIGH SCHOOL.
Hutchison, J., 1891-2, 547.
ORPHAN INSTITUTION.
Barclay, 1871, 298.
ST. JOHN THE BAPTIST, CHURCH OF.
Hole, 1915, 266.
UNION BANK.
Smith, C., 1840, 70.
DUNFERMLINE. CARNEGIE TRUST.
Hardie, 1906, 288. McGregor, R., 1905, 145.
DUNOON. HIGHLAND MARY STATUE.
Stevenson, D. W., 1896, 445.

EDINBURGH.
ACADEMY.
Brodie, 1872, 639.
ACADEMY, ROYAL SCOTTISH. (*Vide also* Diploma Gallery, next entry.)
Archer, **1880**, 237. Ballantyne, 1853, 3. Barclay, 1879, 494. Bell, J. Z., 1859, 606. Brodie, 1858, 763; **1887**, 181. Burnett, **1885**, 82, 382; 1908, 213. Chalmers, **1863**, 44. Douglas, 1862, 150; 1864, 303. Duncan, T., 1837, 149; 1838, 194; 1841, 267; 1845, 109. Dyce, 1837, 449. Etty, 1829, 177; 1831, 264; **1831**, I., II., III., IV., VIII.; 1844, 341. Faed, J., 1883, 16. Farquharson, 1878, 97. Gordon, 1852, 92, 138; 1853, 89, 127; 1855, 360, 468; 1858, 87; 1861, 440; **1863**, 130, 170, 213. Graham, T. A. F., 1890, 321. Graham-Gilbert, 1849, 2; 1854, 131; 1855, 293; **1863**, 171; 1867, 405. Hamilton, T., **1831**, 27; **1863**, 305; **1887**, 716, 750, 780. Harvey, 1840, 127; 1867, 491; 1875, 59. Henning, 1828, 316, 317. Herdman, R., 1870, 371; 1875, 68; 1881, 24. Herdman, R. D., 1886, 125. Houston, J. A., 1846, 395; 1885, 51. Hutchison, J., 1861, 800; 1862, 832, 852; 1876, 772; **1880**, 369. Irvine, John, 1857, 373. Joseph, 1827, 70; 1844, 562. Lauder, R. S., 1853, 174. Lees, 1849, 476; 1878, 240; **1880**, 2, 93, 211. Lewis, 1853, 552. Lizars, **1863**, 111; **1880**, 1. Macbeth, 1879, 504. Macgillivray, 1896, 344. McKay, 1913, 52. Macleay, K., **1863**, 328; **1887**, 562. Macnee, 1859, 186; 1860, 149; **1863**, 87, 155, 161, 180; **1880**, 42. Marshall, 1855, 784. Miller, W., **1880**, 473. Nicholson, **1863**, 365. Park, 1842, 529; 1849, 622; 1850, 465; 1851, 655; 1856, 721; **1880**, 369, 371; **1887**, 433; 1916, 43. Paton, Sir J. N., 1846, 362. Phillip, 1866, 540; **1880**, 309. Reid, Sir G., 1883, 199; 1891-2, 187. Rhind, W. B., 1893, 255. Roberts, 1858, 486. Scott, D., 1838, 78. Simson, W., 1831, 167; 1833, 101; **1880**, 92. Smith, C., 1831, 165. Somerville, 1830, 34. Stanton, 1887, 678. Steell, Sir J., 1859, 708; 1860, 867. Stevenson, D. W., 1876, 743; **1885**, 380. Syme, J., **1863**, 145. Thomson, W. J., **1863**, 212. Watson, G., 1812, 79; 1821, 49; **1863**, 201. Watson, W. S., **1863**, 186, 203. Wilkie, 1843, 41. Wilson, John, 1829, 48.
ACADEMY, ROYAL SCOTTISH. DIPLOMA GALLERY.
Adam, J. D., 1891-2, 8. Adam, P. W., 1897, 271. Alexander, R. L., 1886, 305. Archer, 1854, 185. Ballantyne, 1861, 63. Barclay, 1875, 40. Bonnar, **1831**, 19.† Bough, 1876, 192. Brodie, 1855, 762. Brown, A. K., 1907, 131. Brown, W. B., 1883, 303. Bryce, **1880**, 453. Burnet, Sir J. J., 1913, 451. Cameron, H., 1870, 629. Chalmers, 1872, 105. Crawford, E. T., 1849, 429. Douglas, 1857, 296. Drummond, 1852, 393. Duncan, T., 1831, 301; **1831**, 17.† Faed, J., 1864, 410. Fraser, A., 1865, 470. Gavin, 1880, 261. Gibb (B. 1801), **1831**, 18. Gibb (B. 1845), 1883, 329. Giles, **1831**, 20. Gordon, **1831**, 9.† Graham-Gilbert, **1831**, 10. Grant, **1831**, 8.† Guthrie, 1893, 287. Hamilton, T., **1831**, 27. Hardie, 1896, 380. Harvey, **1831**, 13. Hay, G., 1883, 300. Herdman, R., 1864, 533. Hill, **1831**, 11.‡ Hole, 1885, 14. Honeyman, 1893, 351. Houston, J. A., 1846, 395‡; 1853, 390. Hutchison, J., 1861, 812. Hutchison, R. G., 1913, 30. Johnstone, G. W., 1895, 326. Johnstone, W. B., 1855, 183. Joseph, 1835, 344. Kidd, J. B., **1831**, 6.† Lauder, J. E., 1857, 181. Lauder, R. S., 1830, 157; **1831**, 2. Lavery, 1896, 180. Lees, 1859, 315. Leiper, 1877, 901. Leyde, 1879, 313. Lockhart, 1882, 196. Lorimer, J. H., 1895, 130. Macbeth, 1878, 431. McCulloch, 1861, 145. McDonald, J. B., 1877, 20. MacGeorge, 1911, 55. Macgillivray, 1893, 80. McGregor, R., 1889, 204. McKay, 1883, 60. Macleay, K., **1831**, 5.‡ Macnee, **1831**, 25‡; 1851, 336. McTaggart, 1868, 404. Nicholson, **1831**, 4.‡ Nicol, 1860, 410. Nisbet, R. B., 1902, 698. Noble, J. C., 1893, 144. Noble, R., 1901, 135. Paterson, J., 1904, 390. Paton, Sir J. N., 1846, 121. Paton, W. H., 1866, 526. Reid, Sir G., 1878, 217. Reid, G. O., 1897, 390. Rhind, W. B., 1902, 504. Roche, 1899, 127. Ross, R. T., 1870, 450. Scott, D., **1831**, 16. Shiels, **1831**, 26.‡ Simson, G., **1831**, 23. Simson, W., **1831**, 21. Smart, 1878, 318. Smith, C., 1831, 165; **1831**, 7. Stanton,

† Withdrawn in bad condition.

‡ Not now traceable.

EDINBURGH—*continued*
1891-2, 586. Steell, Sir J., 1831, 365. Stevens, **1831**, 12.†. Stevenson, D. W., **1887**, 320. Stevenson, J., 1831, 292. Stevenson, W. G., 1894, 159. Stewart, **1831**, 15.‡ Syme, J., **1831**, 24.§ Syme, P., **1831**, 3.‡ Vallance, 1871, 740. Walls, 1908, 166. Watson, G., 1827, 196; **1831**, 1.† Watson, W. S., **1831**, 14‡; 1839, 19.† Williams, 1826, 156; **1831**, 22. Wingate, 1886, 75.
ACCOUNTANTS HALL, SOCIETY OF.
Gibb (B. 1845), 1876, 501. Reid, Sir G., 1889, 189.
ACTUARIES, FACULTY OF.
Macgillivray, 1902, 214. Stevenson, D. W., 1898, 398; 1902, 204.
ADVOCATES, FACULTY OF.
Brodie, 1855, 768; **1880**, 357. Guthrie, 1911, 87. Phillip, 1867, 414. Reid, Sir G., 1887, 177. Syme, John, **1831**, 24.
ANTIQUITIES, NATIONAL MUSEUM OF.
Herdman, R., 1875, 394.
ARCHERS' HALL (ROYAL COMPANY OF ARCHERS).
Gordon, 1824, 134; 1836, 174; 1853, 412; 1863, 513; **1863**, 149. Grant, 1862, 428; **1880**, 180. Guthrie, 1910, 224. Macnee, 1869, 337. Reid, Sir G., 1889, 220; 1900, 180. Raeburn, **1863**, 193.
BANKS.
BANK OF SCOTLAND.
Reid, Sir G., 1903, 253.
COMMERCIAL BANK OF SCOTLAND.
Gordon, 1855, 217. Watson, G., **1880**, 205.
NATIONAL BANK OF SCOTLAND.
Orchardson, 1901, 282.
ROYAL BANK OF SCOTLAND.
Macnee, 1876, 429.
SAVINGS BANK.
Gordon, 1863, 432.
BLACK MEMORIAL.
Hutchison, J., **1880**, 345.
BLACK WATCH MEMORIAL, BANK STREET.
Rhind, W. B., 1908, 215.
BURGESS GOLF CLUB.
Bowie, 1902, 191.
CHALMERS HOSPITAL.
Steell, Sir J., 1838, 402.
CHAMBERS STATUE, CHAMBERS STREET.
Rhind, J., 1889, 778; 1891, 563, 593.
CHURCH OF SCOTLAND HALL AND OFFICES.
Bowie, 1914, 356. Brodie, 1875, 679. Lorimer, J. H., 1911, 58. Macbeth, 1881, 191. Reid, Sir G., 1891, 273. Ritchie, 1836, 355; 1839, 496. Steell, Sir J., 1836, 359. Syme, J., 1839, 173. Watt, 1913, 87; 1916, 134, 187.
CHURCHES. (*Vide also* Church of Scotland and United Free Church of Scotland.)
AUGUSTINE CHURCH.
Hutchison, J., 1886, 827.
GREENSIDE CHURCH.
Hutchison, J., 1873, 680.
GREYFRIARS CHURCH.
Hutchison, J., 1870, 915.
LOTHIAN STREET ROMAN CATHOLIC CHAPEL.
Scott, D., 1835, 135; 1836, 1.
ST. CUTHBERT'S CHURCH.
Bowie, 1899, 72. Macgillivray, 1913, 659.
ST. GEORGE'S UNITED FREE CHURCH.
Brodie, 1874, 590. Macgillivray, 1908, 381.
ST. GILES' CATHEDRAL.
Rhind, J., 1890, 490. Rhind, W. B., 1903, 387; 1904, 344.
ST. MARY'S CHURCH.
Macnee, 1873, 205.
ST. STEPHEN'S, SESSION OF.
Steell, Sir J., 1838, 405.
COLONIAL LIFE ASSURANCE COMPANY.
Brodie, 1866, 885.
CORPORATION OF.
Hole, 1903, 278; 1905, 522; 1907, 347. Reid, Sir G., 1882, 175. Rhind, J., 1889, 780. Roche, 1908, 211. Smith, C., 1838, 41.
COUNTY BUILDINGS.
Rhind, W. B., 1903, 312. Smith, C., 1850, 143.
DEAN CEMETERY.
Hutchison, J., 1880, 994. Rhind, W. B., 1896, 210; 1906, 177.
DESIGN, SCHOOL OF.
Hutchison, J., 1870, 925.
DONALDSON'S HOSPITAL.
Roberts, 1852, 433.
EDINBURGH AND MID-LOTHIAN RIFLE ASSOCIATION.
Stanton, 1869, 987; **1880**, 374, 375, 376.
FINE ARTS IN SCOTLAND, ROYAL ASSOCIATION FOR PROMOTION OF. (*Vide* "Historical Narrative," p. lxxi.)
Bough, 1858, 514; 1859, 536; 1875, 969. Burnett, 1882, 740. Chalmers, 1879, 308. Crawford, E. T., 1861, 349. Drummond, 1849, 459; 1855, 313, 619. Harvey, 1855, 113. Hay, G., 1876, 205; 1878, 338. Herdman, R., 1871, 467. Hutchison, J., 1870, 942. Lauder, R. S., 1848, 336. Lawson, 1868, 1056. Lockhart, 1877, 194. Lorimer, J. H., 1880, 517; 1889, 886. McCulloch, 1857, 79. McTaggart, 1880, 248. Paton, Sir J. N., 1850, 151; 1862, 636. Reid, Sir G., 1880, 500. Scott, D., **1863**, 64. Steell, Sir J., 1864, 724.
FREE CHURCH OF SCOTLAND. (*Vide* United Free Church.)

‡ Not now traceable. § In Parliament House, Edinburgh. † Withdrawn in bad condition.

EDINBURGH—*continued*

GEOGRAPHICAL SOCIETY, ROYAL SCOTTISH.
Macgillivray, 1902, 774, 779, 780. Walton, 1914, 284.

GRAND LODGE OF SCOTLAND.
Hutchison, J., 1869, 984. Stevenson, W. G., 1893, 149; 1905, 319.

GRANGE CEMETERY.
Hutchison, J., 1870, 904. Brodie, 1861, 785.

HERIOT'S HOSPITAL.
Gibb (B. 1845), 1910, 257.

HIGHLAND AND AGRICULTURAL SOCIETY OF SCOTLAND.
Steell, G., 1846, 269, 352; 1861, 187; 1862, 72; 1863, 49; 1867, 477; 1878, 501.

INFIRMARY, ROYAL.
Watson, G., **1880**, 303.

INSTITUTION, ROYAL.
Dyce, 1830, 60. Nasmyth, 1827, 6. Simson, W., 1827, 45. Thomson, Rev. J., 1828, 101. Williams, 1829, 115.

JUSTICE, COLLEGE OF.
Reid, Sir G., 1882, 286.

MERCHANT COMPANY, HALL OF.
Brodie, 1873, 651; 1875, 655. Gordon, 1854, 196; **1863**, 179. Hole, 1909, 178. Leyde, 1873, 499. Lockhart, 1891, 290. Raeburn, **1880**, 111. Reid, Sir G., 1899, 328.

MINISTERS' DAUGHTERS' COLLEGE.
Hardie, 1888, 277.

MUNICIPAL BUILDINGS.
Rhind, W. B., 1908, 391.

NATIONAL GALLERY OF SCOTLAND.
Bonnar, 1853, 479. Brodie, 1858, 763. Burnett, 1882, 740; 1916, 29. Cameron, H., 1859, 478. Chalmers, 1879, 308. Christie, 1848, 339. Crawford, E. T., 1861, 349. Douglas, 1864, 303, 514; 1871, 557; 1891-2, 168. Drummond, 1849, 459; 1855, 313, 619; 1870, 511. Duncan, T., 1837, 149; 1838, 194; 1845, 109. Dyce, 1830, 60; 1837, 49. Etty, 1829, 177; 1831, 264; **1831**, III., IV., VIII.; 1844, 341. Faed, J., 1847, 454. Gordon, 1854, 196. Graham, T. A. F., 1908, 321. Graham-Gilbert, 1849, 2. Harvey, 1846, 63; 1853, 56; 1855, 113; 1875, 59; **1880**, 457. Herdman, R., 1871, 467; **1880**, 24. Hutchison, J., 1862, 832; 1870, 942; **1880**, 369; 1916, 39, 52. Joseph, 1844, 562; 1916, 33. Landseer, 1872, 29. Lauder, J. E., **1880**, 203. Lauder, R. S., 1848, 336. Lawson, 1868, 1056; 1916, 30. Lewis, 1853, 552. Lizars, 1811, 48, 63. Lockhart, 1901, 439. McCulloch, 1851, 91; 1857, 79. Macleay, K., **1887**, 562. Macnee, 1859, 186. McTaggart, 1873, 124. Marshall, 1839, 485; 1916, 62. Melville, 1894, 450; 1905, 144. Nasmyth, 1827, 6. Noble, J. C., 1913, 82. Orchardson, 1910, 138; 1911, 96. Park, 1856, 721; **1880**, 369; 1916, 16. Paton, Sir J. N., 1846, 362; 1850, 151. Pettie, 1863, 150. Phillip, 1862, 451, 466; 1866, 540; **1880**, 131. Raeburn, **1863**, 63, 73, 138, 215, 265. Rhind, J., 1889, 751; 1916, 95. Roberts, 1858, 486. Scott, D., 1835, 1; 1838, 64, 78; **1863**, 64; **1880**, 208. Scott, W. B., 1856, 456. Simson, W., 1827, 45; 1829, 35, 46; 1831, 167; 1833, 101. Somerville, 1830, 34. Steell, Sir J., 1838, 400*; 1860, 867; 1864, 724. Syme, J., 1816, 85. Thomson, Rev. J., 1822, 8; **1863**, 252. Watson, G., 1821, 49; **1863**, 201; **1880**, 324. Wilkie, 1843, 41; **1880**, 195. Wilson, John, 1829, 48.

NATIONAL PORTRAIT GALLERY, SCOTTISH. (*Vide* Index I: Findlay, J. R. [1824-98].)
Ballantyne, 1853, 3; 1867, 529. Bell, R. P., 1888, 209. Brodie, 1858, 772; 1859, 716, 741; 1860, 847; 1861, 810; 1862, 830; 1877, 673; 1881, 724; 1916, 36, 54. Douglas, 1851, 5. Duncan, T., 1836, 119. Gordon, 1844, 102; 1846, 135; 1852, 92; 1853, 89, 127; 1858, 238; 1861, 440. Graham-Gilbert, 1829, 40; 1855, 293. Grant, 1860, 403; **1880**, 411. Guthrie, 1908, 280. Henning, 1808, 16 (1) (3) (5) (7); 1809, 46 (1) (8) (14) (15); 1810, 24 (11); 1811, 6 (2); 1813, 98, 99, 101, 102, 105. Herdman, R., 1875, 68, 394; 1880, 322. Hutchison, J., 1860, 864; 1875, 661; 1890, 496; 1894, 168. Joseph, 1822, 243, 246; 1827, 70, 71; **1880**, 386; 1916, 22. Lauder, R. S., 1834, 172; 1870, 610. Macbeth, 1875, 178. Macgillivray, 1898, 397; 1901, 395. Macleay, K., 1848, 571. Macnee, 1841, 117; 1853, 5, 351; 1870, 541; 1874, 197. Park, 1840, 365; 1850, 460; 1851, 657. Phillip, 1857, 340. Raeburn, 1815, 167. Reid, Sir G., 1882, 175; 1883, 207; 1884, 540; 1888, 337; 1891-2, 266; 1893, 176; 1897, 267. Rhind, J., 1891, 585. Rhind, W. B., 1891, 569; 1893, 253, 259, 260; 1895, 111, 115; 1896, 446; 1898, 394. Ritchie, **1880**, 384. Roche, 1905, 375. Shannan, 1906, 180; 1907, 201. Smith, C., 1830, 148; 1831, 165; 1832, 132. Steell, Sir J., 1855, 779; 1857, 687; 1859, 708; 1862, 839; 1863, 820; 1867, 895, 937; 1877, 672; 1916, 1. Stevenson, D. W., **1885**, 380; 1889, 753, 771; 1891, 570; 1895, 339; 1898, 398. Stevenson, W. G., 1899, 109. Syme, J., 1833, 159. Watson, G., 1812, 79; **1863**, 143, 201. Watson, W. S., 1846, 64.

NELSON MEMORIAL. (*Vide* St. Bernard's Well.)

NEW COLLEGE. (*Vide* United Free Church College.)

NORTH BRITISH AND MERCANTILE INSURANCE COMPANY.
Macnee, 1876, 225; **1880**, 76. Smith, C., 1851, 17. Steell, Sir J., 1827, 279.

PARLIAMENT HOUSE.
Phillip, 1867, 414. Steell, Sir J., 1857, 687. Syme, J., **1831**, 24.

EDINBURGH—*continued*
PARISH COUNCIL.
Hardie, 1899, 123.
PHILOSOPHICAL INSTITUTION.
Brodie, 1864, 709; 1868, 1018. Harvey, 1851, 106. Hutchison, J., 1866, 877; 1874, 570; **1880**, 350.
PHYSICIANS, ROYAL COLLEGE OF.
Gordon, 1865, 483, 499. Steell, Sir J., 1879, 750. Raeburn, **1863**, 156.
PRINCES STREET STATION, CALEDONIAN RAILWAY.
Hutchison, J., 1895, 341, 346.
PROPAGATION OF CHRISTIAN KNOWLEDGE, SOCIETY IN SCOTLAND FOR.
Raeburn, **1863**, 63.
PROTESTANT INSTITUTE.
Macbeth, 1865, 424.
REGISTER HOUSE, GENERAL.
Steell, Sir J., 1864, 724.
ROYAL SOCIETY.
Gordon, 1862, 249; **1880**, 199, 244, 294. Graham-Gilbert, 1829, 40. Macbeth, 1865, 402. Reid, Sir G., 1876, 405; 1891-2, 266. Shannan, 1916, 53.
ST. BERNARD'S WELL. NELSON MEMORIAL.
Rhind, J., 1889, 780.
SCIENCE AND ART, MUSEUM OF.
Brodie, 1862, 830. Henning, 1813, 101. Joseph, 1827, 71.
SCOTS GREYS (ROYAL) MONUMENT, PRINCES STREET GARDENS.
Rhind, W. B., 1905, 201.
SCOTSMAN BUILDINGS.
Rhind, W. B., 1901, 393.
SCOTT MONUMENT.
Rhind, W. B., 1882, 754. Steell, Sir J., 1865, 908. Stevenson, D. W., 1882, 743.
SCOTTISH ARTS CLUB.
Brown, W. M., 1906, 448. Burns, 1915, 300. Cadenhead, 1906, 289. Hutchison, R. G., 1909, 257.
SCOTTISH CONSERVATIVE CLUB.
Rhind, W. B., 1895, 338; 1899, 240.
SCOTTISH LIBERAL CLUB.
Rhind, J., 1886, 839; 1916, 60.
SCOTTISH MISSIONARY SOCIETY.
Steell, Sir J., 1838, 403.
SCOTTISH MODERN ARTS ASSOCIATION.
Alexander, E. J., 1897, 628; 1908, 115. Alexander, R. L., 1910, 232. Burns, 1909, 127. Cameron, D. Y., 1908, 259. Duncan, J., 1912, 251. Guthrie, 1913, 127. Houston, G., 1910, 443. Hutchison, R. G., 1900, 127. Kay, 1916, 302. Lavery, 1913, 143. Lintott, 1914, 141. Lorimer, J. H., 1908, 257. MacGeorge, 1910, 290. Macgillivray, 1896, 344. McKay, 1913, 52. Mackie, 1909, 292; 1910, 135; 1912, 123. Noble, R., 1911, 5. Paterson, J., 1907, 136. Roche, 1907, 171; 1916, 167. Walls, 1911, 63. Wingate, 1902, 258.
SCOTTISH PROVIDENT INSTITUTION.
Smith, C., 1870, 322.
SCOTTISH WIDOWS FUND AND LIFE ASSURANCE SOCIETY.
Gordon, 1849, 42. Reid, Sir G., 1890, 189.
SIGNET, SOCIETY OF WRITERS TO H.M.
Guthrie, 1912, 116. Phillip, 1867, 414.
SOLICITORS AT LAW, HALL OF.
Watson, W. S., 1870, 468.
SOLICITORS IN THE SUPREME COURTS, HALL OF.
Park, 1854, 695.
SOLICITORS IN THE SUPREME COURTS, SOCIETY OF.
Phillip, 1867, 414.
SURGEONS, ROYAL COLLEGE OF.
Stevenson, W. G., 1909, 276.
TOWN COUNCIL. (*Vide* Corporation.)
UNITED FREE CHURCH OF SCOTLAND ASSEMBLY HALL.
Walton, 1913, 93.
UNITED FREE CHURCH OF SCOTLAND COLLEGE (NEW COLLEGE) AND OFFICES.
Bowie, 1901, 484; 1902, 261. Brodie, 1862, 855; 1863, 800. Chalmers, 1873, 241. Gibb (B. 1845), 1893, 93; 1894, 182; 1900, 94; 1904, 170. Guthrie, 1901, 381. Leyde, 1873, 344; **1880**, 83. Lockhart, 1888, 299; 1899, 167. Lorimer, J. H., 1904, 363. Macbeth, 1873, 123. Park, 1853, 690. Walton, 1912, 166.
UNITED FREE CHURCH OF SCOTLAND MISSIONARY COLLEGE CHAPEL.
Hole, 1914, 622.
UNITED KINGDOM ASSURANCE COMPANY.
Park, 1851, 647.
UNITED PRESBYTERIAN COLLEGE. (*Vide* United Free Church of Scotland.)
UNIVERSITY.
Brodie, 1870, 939, 945; 1872, 644; 1877, 670. Gordon, 1831, 172; 1847, 231; 1848, 187; 1855, 428; 1861, 40; **1880**, 143, 281. Guthrie, 1913, 65. Hutchison, J., 1882, 737; 1884, 825; 1889, 787; 1900, 311; 1916, 55. Joseph, 1916, 56. Lauder, R. S., 1844, 162. Lorimer, J. H., 1878, 419; 1882, 386. Macgillivray, 1898, 386; 1900, 416. Macnee, 1879, 413. Raeburn, 1815, 83. Reid, Sir G., 1890, 171. Smith, C., 1833, 165; 1841, 322. Steell, Sir J., 1867, 937.
USHER HALL.
Gamley, 1914, 71. Macgillivray, 1899, 108.
WAVERLEY STATION, NORTH BRITISH RAILWAY.
Rhind, W. B., 1897, 358.

FALKIRK.
CHURCH.
Ritchie, 1838, 409.
TOWN COUNCIL.
Watson, W. S., 1850, 146.

FORFAR. Reid Hall.
Hutchison, J., 1871, 788; 1873, 648; **1880**, 352.
FORRES. St. John's Episcopal Church.
Hole, 1907, 510.
FORT-WILLIAM. Lochiel Statue.
Rhind, W. B., 1909, 186; 1910, 472

GALASHIELS. Manufacturers' Corporation.
Reid, Sir G., 1874, 28.
GATESHEAD.
Lucas Statue.
Stevenson, W. G., 1903, 219.
Shipley Art Gallery.
Rhind, W. B., 1915, 46, 48.
GLASGOW.
Architects, Institute of.
Mossman, 1879, 763.
Art Gallery (Corporation), Kelvingrove. (*Vide* Index I: Alston; Donald, Jas.; Euing; Graham-Gilbert Bequest; Macdonald, A. G.; Reid, Jas., Sons of; Smellie, T. D.; Teacher; Young, T. G.)
Adam, J. D., 1896, 315. Allan, 1840, 140. Archer, 1880, 112. Bough, 1855, 209; 1858, 180; 1875, 77. Brock, 1913, 656. Brodie, 1870, 943. Brown, A. K., 1902, 465. Brown, T. A., **1887**, 332. Burnett, **1885**, 861; 1916, 41. Cameron, D. Y., 1896, 49; 1912, 97. Cameron, H., 1898, 265. Docharty, 1868, 379, 699; 1878, 616. Duncan, T., 1845, 155. Faed, J., 1848, 354. Farquharson, 1885, 541; 1888, 81. Fraser, A. (R.S.A.), 1855, 42; 1859, 389; 1861, 210; 1867, 538; 1884, 215. Graham, T. A. F., 1867, 633. Graham-Gilbert, 1832, 188; 1853, 13, 77; 1861, 382; 1862, 109; 1863, 598. Grant, 1874, 262. Guthrie, 1903, 166. Halswelle, 1862, 134. Harvey, 1830, 154; 1866, 424. Herdman, R., 1862, 311; 1882, 223, 292; 1883, 323; 1884, 223. Hill, 1835, 131. Honeyman, 1914, 583. Israels, 1900, 179; 1910, 249. Kidd, W., 1838, 253. Lavery, 1899, 41. Lawson, 1860, 869. Lockhart, 1878, 1056; 1898, 436. Lorimer, J. H., 1893, 140. Macbeth, 1873, 262; 1883, 33; 1885, 306. McCulloch, 1855, 158; 1864, 231; 1865, 425, 669; 1867, 391. Macgillivray, 1894, 286. Macgregor, W. Y., 1903, 149. Macnee, 1869, 522; 1878, 227; 1879, 250, 406. McTaggart, 1885, 216. Marshall, 1847, 633. Melville, 1898, 643. Mossman, 1879, 763; 1916, 50, 51. Nisbet, P. S., 1882, 494. Orchardson, 1883, 192. Park, 1849, 625; 1852, 677; 1855, 747; 1856, 721, 741; 1916, 11, 84. Paterson, J., 1896, 145. Paton, Sir J. N., 1857, 230. Pettie, 1863, 361; 1878, 324. Phillip, 1859, 68. Reid, Sir G., 1891-2, 186, 282. Rhind, W. B., 1899, 99, 249. Ritchie, 1852, 681. Rodin, 1911, 598; 1915, 24. Shannan, 1911, 636, 650. Smart, **1880**, 99. Smith, C., 1830, 148; 1848, 231; 1854, 67. Stanton, 1862, 788. Stevenson, D. W., 1899, 107. Walton, 1893, 117. Whistler, 1904, 311. Wingate, 1875, 350.
Art Union of.
Herdman, R., 1878, 427; 1879, 100, 722. Nicol, 1856, 395, 526.
Buchanan Institution.
Brodie, 1875, 666.
Congregational Church Hall.
Gibb (B. 1845), 1890, 292.
Elgin Place Congregational Church.
Macnee, 1852, 60.
Eye Infirmary.
Macnee, 1861, 36.
Fine Arts Association.
Hill, 1858, 317.
Fine Arts, Royal Institute of.
Bough, 1879, 323. Mossman, 1916, 50, 51.
Free Church College.
Macgillivray, 1905, 560.
Girls' School Company.
Guthrie, 1905, 521
Graham Statue, George Square.
Brodie, 1871, 776.
H.L.I. Memorial, West End Park.
Rhind, W. B., 1906, 181.
Lansdowne Church.
Mossman, 1879, 785.
Life Assurance Company.
Herdman, R., 1884, 223.
Merchants' House.
Brodie, 1861, 784.
Normal Seminary.
Ritchie, 1852, 681.
Philosophical Society.
Shannan, 1907, 201.
Procurators Hall, Faculty of.
Macnee, 1860, 302.
Queen Margaret College.
Shannan, 1905, 561.
St. Ninian's Church.
Hole, 1901, 661.
Savings Bank.
Shannan, 1909, 510.
Sun Insurance Office.
Rhind, W. B., 1894, 289.
University.
Lorimer, J. H., 1909, 304. Macgillivray, 1897, 102. Macnee, 1872, 343. Shannan, 1905, 561.
University. Students' Union.
Shannan, 1897, 100.
GLENLYON. Stewart of Garth Memorial.
Gamley, 1915, 22.
GOVAN. Corporation of.
Shannan, 1910, 194.
GRANTHAM. Tollemache Statue.
Rhind, J., 1891-2, 564.

GREENOCK. Provident Bank.
Macbeth, 1857, 93.
HADDINGTONSHIRE. County Hall.
Syme, J., 1828, 87.
HAMILTON PALACE, Lanarkshire.
Ritchie, 1863, 831, 832, 833.
HAWICK.
Municipal Buildings.
Scott, T., 1898, 691.
Patriotic Memorial.
Rhind, W. B., 1903, 434.
HELENSBURGH. Hugh Ker Monument.
Rhind, W. B., 1896, 345.
HOLLOWAY COLLEGE (ROYAL). Englefield Green.
Nicol, 1877, 102. Pettie, 1875, 290.
HULL. Art Gallery.
Halswelle, 1876, 518. MacWhirter, 1875, 759. Paton, Sir J. N., **1887**, 745.

INVERNESS. Town Hall.
Syme, J., 1834, 113.

JERSEY. St. Heliers Park. Baudain's Bust.
Shannan, 1898, 114.

KINROSS. County Hall.
Gibb (B. 1845), 1891, 35. Smith, C., 1829, 25.
KIRKCALDY. Town Hall.
Macbeth, 1874, 89.
KIRKCUDBRIGHT. County Buildings.
Reid, Sir G., 1891, 200.

LANARK. County of.
Macnee, 1880, 224.
LEEDS. Art Gallery.
Halswelle, 1889, 453. Mackie, 1900, 33. Pettie, 1885, 345.
LEICESTER. Art Gallery.
Faed, T., 1869, 336. Harvey, 1832, 53. Phillip, 1857, 420.
LEITH.
Golfhouse.
Gordon, 1824, 150.
Kirkgate U.F. Church.
Rhind, W. B., 1906, 234.
Lindsay Testimonial.
Brodie, 1864, 704.
Town Council.
Gordon, **1880**, 182.
Trinity House.
Hardie, 1903, 173. Raeburn, **1863**, 102. Scott, D., 1849, 1.
North Parish Church.
Burnett, **1885**, 384.
LINLITHGOW.
County Hall.
Raeburn, 1821, 140.
Caledonian Curling Club.
Hardie, 1900, 380. Lees, **1880**, 394.
LIVERPOOL.
Queen Victoria Memorial.
Rhind, W. B., 1902, 572.
Walker Art Gallery.
Alma-Tadema, 1876, 795. Burns, 1908, 328. Cameron, D. Y., 1908, 295. Faed, T., 1901, 150. Fraser, A. (R.S.A.), 1837, 130. Hutchison, R. G., 1905, 550. Lauder, J. E., 1848, 206. Lawrence, 1837, 111. Lockhart, 1899, 397. Marshall, 1853, 679; 1864, 701. Mitchell, 1909, 308. Noble, J. C., 1880, 89. Roberts, 1849, 12. Roche, 1904, 258. Thomson, Rev. J., 1837, 73.
LONDON.
Academy of Arts, Royal. (*Vide* Index I: Chantrey.)
Faed, T., 1873, 448. MacWhirter, 1896, 183. Poynter, 1888, 123.
Admiralty, The.
Allan, 1847, 391.
Art Union of.
Harvey, 1849, 41.
British Museum.
Melville, 1905, 119.
City Temple Church Offices.
Gibb (B. 1845), 1895, 154.
Contemporary Art Society.
Macgregor, W. Y., 1914, 208.
Guildhall Art Gallery. (*Vide* Index I: Gassiot.)
Archer, 1869, 416. Faed, T., 1863, 384. Phillip, 1864, 340; 1867, 418. Roberts, 1865, 795.
National Gallery. (*Vide* Index I: Bell, Jacob; Vernon.)
Allan, 1821, 141. Etty, 1851, 115. Gordon, 1865, 502. Landseer, 1847, 133, 365. Millais, 1897, 312. Sargent, 1903, 499. Wilkie, 1846, 42.
National Gallery British Art. (Tate Gallery.) (*Vide* Index I: Bell, Jacob; Chantrey; Tate.)
Archer, 1861, 122. Bell, J. Z., 1868, 955. Bough, 1857, 427. Brock, 1903, 218; 1913, 656. Brough, 1898, 419. Douglas, 1852, 123. Dyce, 1863, 423; 1865, 511. Faed, T., 1863, 384. Joseph, 1844, 562. MacWhirter, 1896, 183. Millais, 1855, 558; 1897, 355. Murray, 1883, 438. Orchardson, 1881, 216; 1890, 28. Poynter, 1888, 123. Scott, W. B., 1867, 396. Wilkie, 1851, 55.
National Liberal Club.
Reid, Sir G., 1911, 111.
National Portrait Gallery.
Allan, **1863**, 178. Dyce, 1835, 146. Gordon, 1846, 135; **1863**, 256; 1865, 502. Graham-Gilbert, 1829, 40. Grant, 1865, 452; 1866, 592. Lavery, 1914, 180, 207. Park, 1840, 365; 1851, 657. Raeburn, 1815, 83, 167; 1822, 190. Reid,

LONDON—*continued*
Sir G., 1877, 82. Rodin, 1891, 573. Steell, Sir J., 1877, 672.
ROYAL PHOTOGRAPHIC SOCIETY.
Shannan, 1904, 235.
ROYAL SOCIETY.
Walton, 1909, 129.
SURGEONS, ROYAL COLLEGE OF.
Brock, 1913, 676.
VICTORIA AND ALBERT MUSEUM. (*Vide* Index I: Sheepshanks.)
Danby, 1828, 154. Douglas, 1857, 156. Faed, J., 1869, 347. Graham, T. A. F., 1871, 144. Lavery, 1915, 17. Macnee, 1828, 159. Park, 1855, 747. Roberts, 1845, 37. Rodin, 1915, 1-16. Scott, W. B., 1858, 594. Simson, W., 1846, 270; 1847, 321.
WALLACE COLLECTION. HERTFORD HOUSE.
Roberts, 1849, 12.
LUGAR (AYRSHIRE). BELLO MILL.
Gamley, 1916, 69.

MANCHESTER. (*Vide* Index I: Rylands.)
ART GALLERY.
Cadenhead, 1909, 6. Cameron, D. Y., 1904, 540. Maclise, 1868, 333. Millais, 1858, 289. Pettie, 1884, 332. Reid, Sir G., 1897, 174. Smith, C., **1880**, 126.
PHILLIPS STATUE.
Park, 1854, 703.
MIDDLESBOROUGH. BOLCKOW STATUE.
Stevenson, D. W., 1882, 748.
MONTROSE.
R. BROWN BUST.
Stevenson, D. W., 1895, 113.
BURNS STATUE.
Rhind, W. B., 1891, 577.
MUSSELBURGH. MOIR STATUE.
Ritchie, 1855, 759.

NAIRN.
COUNTY HALL.
Smith, C., 1861, 424.
GRIGOR STATUE.
Hutchison, J., 1890, 505.
NEWCASTLE. LAING ART GALLERY.
Brown, A. K., 1904, 195. Cassie, 1876, 307. Paton, Sir J. N., **1880**, 268. Scott, T., 1900, 722. Scott, W. B., 1842, 2. Wingate, 1879, 411.
NEWLANDS. CHURCH.
Ritchie, 1836, 332.
NOTTINGHAM.
ART GALLERY.
Murray, 1895, 156. Oakes, 1866, 346.
GUILDHALL.
Lorimer, J. H., 1894, 218.

OLDHAM.
ART GALLERY.
Hutchison, R. G., 1899, 6.
PLATT STATUE.
Stevenson, D. W., 1876, 749.
ORMISTON. MOFFAT MONUMENT.
Stevenson, D. W., 1885, 834.
OXFORD.
ASHMOLEAN MUSEUM.
Smith, C., 1830, 158.
UNIVERSITY GALLERY.
Millais, 1854, 437.

PAISLEY.
CORPORATION MUSEUM.
Blanc, 1886, 1156. Brown, A. K., 1911, 36. Henning, 1916, 4-10. Herdman, R., 1878, 288. Hutchison, J., 1860, 855; 1916, 45. Mossman, 1862, 837; 1879, 785; 1880, 800. Paton, Sir J. N., 1848, 244; 1882, 745. Rhind, W. B., 1894, 87, 360. Ritchie, 1852, 681. Stevenson, D. W., 1884, 833. Shannan, 1905, 567.
COUNTY HALL.
Rhind, J., 1891-2, 553, 572.
DUNN MEMORIAL FOUNTAIN.
Shannan, 1905, 200.
TANNAHILL STATUE.
Stevenson, D. W., 1884, 833, 848; **1887**, 180.
PARTICK. BURGH HALL.
Macbeth, 1876, 29.
PEEBLES. CHAMBERS INSTITUTION.
Gordon, 1859, 86.
PERTH.
CORPORATION OF.
Barclay, 1847, 35; 1866, 523, 659: 1876, 111; 1881, 293; 1887, 343. Frazer, 1913, 64. Gibb (B. 1801), 1829, 181.
COUNTY BUILDINGS.
Lorimer, J. H., 1877, 631.
JAMES VI. (KING) GOLF CLUB.
Barclay, 1862, 454.
LITERARY AND ANTIQUARIAN SOCIETY.
Gibb (B. 1801), 1829, 181.
SANDEMAN PUBLIC LIBRARY.
Barclay, 1847, 35; 1866, 523, 659; 1876, 111; 1881, 293; 1887, 343. Frazer, 1913, 64. Gibb (B. 1801), 1829, 181. Graham, T. A. F., 1901, 451. Herdman, R., 1883, 415.
PETERHEAD. PUBLIC LIBRARY.
Gamley, 1911, 643.
PRESTON. ART GALLERY.
Houston, J. A., 1846, 155. McGregor, R., 1876, 555.

RENFREWSHIRE. COUNTY COUNCIL OF.
Guthrie, 1909, 263.

ROCHDALE. Art Gallery.
Farquharson, 1894, 105. Lorimer, J. H., 1908, 491. MacWhirter, 1874, 92. Pettie, 1861, 7. Roberts, 1843, 237.
ST. ANDREWS.
Royal and Ancient Golf Club.
Grant, 1876, 320. Reid, Sir G., 1906, 259.
University of.
Herdman, R., 1880, 322; 1887, 197. Reid, Sir G., 1896, 277. Walton, 1913, 53.
ST. ANNE'S-ON-THE-SEA. Lifeboat Memorial.
Rhind, W. B., 1888, 727.
SALFORD. Art Gallery. (*Vide* Index I: Langworthy.)
Halswelle, 1876, 1026. Marshall, 1837, 379; 1866, 873; 1874, 582; 1880, 807.
SELKIRK.
Free Library. Andrew Lang Memorial.
Portsmouth, 1915, 39.
Scott Statue.
Ritchie, 1843, 592.
SHEFFIELD. Mappin Art Gallery. (*Vide* Index I: Mappin, Sir F. T.; Mappin, J. N.)
Faed, T., 1847, 376; 1851, 36. Marshall, 1864, 701. Nicol, 1859, 191. Orchardson, 1863, 198. Pettie, 1872, 223; 1878, 324. Roberts, 1861, 265.
STIRLING. Smith Institute. (*Vide* Index I: Smith, T. S.; Platt, L. J.)
Drummond, 1845, 182. Hardie, 1910, 217. Johnstone, G. W., 1891, 724. McTaggart, 1863, 312. Mitchell, 1900, 122. Noble, J. C., 1899, 271. Perigal, 1866, 605. Phillip, 1859, 68; 1871, 361. Wingate, 1875, 189.
STOCKPORT. Public Gallery.
Etty, 1851, 115.
SUNDERLAND. Art Gallery.
Ewbank, 1829, 215. Scott, D., 1839, 61.

TAIN. Church of St. Duthas (or Duthus).
Gamley, 1912, 638; 1915, 45.
TEVIOTDALE. Farmers' Club.
Watson, W. S., 1866, 265.

WAKEFIELD. County Council.
Rhind, W. B., 1897, 364, 366.
WALES. National Museum. (*Vide* Cardiff.)
WALLACE MONUMENT. (*Vide* Abbey Craig and Aberdeen.)
WICK. Caithness County Hall.
Gordon, 1832, 201.

YORK. Art Gallery. (*Vide* Index I: Burton.)
Phillip, 1868, 584.

COLONIES, INDIA, Etc.

ADELAIDE.
Colonel Light Statue.
Rhind, W. B., 1905, 211; 1907, 377.
National Gallery of South Australia. (*Vide* Index I: Elder.)
Cameron, D. Y., 1898, 7; Douglas, 1875, 37. Nisbet, R. B., 1894, 402; 1897, 588.

AUCKLAND. Mackelvie Art Gallery. (In 1891 Mr. J. T. Mackelvie bequeathed to the Auckland Art Gallery, where it is separately exhibited, his art collection, then valued at £40,000. It consists of oil and water-colour paintings, enamels, ivories, coins and china. Sir George Reid acted as buyer for Mackelvie Fund, *c.* 1894-6.)
Adam, J. D., 1896, 61. Adam, P. W., 1894, 34; 1895, 429. Alexander, E. J., 1895, 564. Henry, 1896, 327. Hole, 1896, 268. Johnstone, G. W., 1896, 111. MacGeorge, 1896, 430. McGregor, R., 1894, 311. McKay, 1895, 237. Nisbet, R. B., 1894, 402. Paterson, J., 1896, 151. Reid, A. D., 1896, 410. Reid, R. P., 1895, 279; 1896, 369. Roche, 1894, 325; 1896, 30. Scott, T., 1894, 411.

CALCUTTA.
Bethune Society.
Macbeth, 1867, 342.
Doveton College.
Macbeth, 1866, 342.
United Free Church College.
Hutchison, J., 1875, 661.

DUNEDIN. Art Gallery.
Cadenhead, 1907, 59. McKay, 1889, 315. Smith, G., 1909, 448.

INDIA.
Legislative Council of.
Gordon, 1859, 147.
Thakore of Gondal Statue.
Rhind, W. B., 1894, 362.

JOHANNESBURG. Art Gallery, Municipal.
Rodin, 1902, 776. Sargent, 1908, 101.

LAHORE. Punjab Chief's (Aitchison) College.
Hutchison, J., 1888, 707; 1897, 363.

MADRAS. Government Hall.
Macbeth, 1869, 612.
MARITZBURG. College.
Gamley, 1916, 79.

MELBOURNE.
LINLITHGOW MEMORIAL.
Rhind, W. B., 1909, 181.
NATIONAL GALLERY OF VICTORIA.
Bough, 1858, 514. Halswelle, 1887, 15. Herdman, R., 1864, 205. Noble, J. C., 1911, 93. Paton, Sir J. N., 1880, 255. Paton, W. H., 1880, 331.

NEW ZEALAND. A PUBLIC LIBRARY.
Hardie, 1894, 346.

OTTAWA. NATIONAL GALLERY OF CANADA.
Cameron, D. Y., 1902, 247. Whistler, 1904, 76.

ST. ELIZABETH, WEST INDIES. MILLER MEMORIAL.
Westmacott, 1832, 324.

SYDNEY. NATIONAL GALLERY OF NEW SOUTH WALES.
Bough, 1864, 402. Halswelle, 1878, 483. Lavery, 1899, 40. Linnell, 1822, 173. Mackie, 1914, 496.

TORONTO. CANADIAN PACIFIC RAILWAY OFFICES.
Reid, Sir G., 1894, 251.

WELLINGTON. NEW ZEALAND ACADEMY OF FINE ARTS.
Frazer, 1900, 152. Michie, 1902, 472.

WINNIPEG. NEW PARLIAMENT BUILDINGS.
Rhind, W. B., 1916, 93, 94.

CONTINENT OF EUROPE

ABO. NATIONAL GALLERY OF FINLAND.
Cameron, D. Y., 1905, 182.

BERLIN. K. NATIONAL GALERIE.
Nisbet, R. B., 1895, 556.

BOMBAY.
UNITED FREE CHURCH COLLEGE.
Macgillivray, 1914, 75.
UNIVERSITY OF.
Macnee, 1871, 261.

BRUSSELS. ROYAL MUSEUM.
Lavery, 1893, 51; 1898, 34.

DRESDEN. KÖNIGLICHEN GALERIE.
Brown, T. A., 1891-2, 351. Raeburn, 1812, 148.

FINLAND. NATIONAL GALLERY OF. (*Vide* Abo.)

GHENT. MUSEUM OF FINE ARTS.
Guthrie, 1890, 15. Lalaing, 1914, 83; 1915, 38; 1916, 96. Walton, 1902, 371.

HAMBURG. GALLERY.
Orchardson, 1885, 235.

MUNICH. NEUE-PINAKOTHEK.
Brown, T. A., 1894, 497. Burns, 1906, 229. Frazer, 1910, 149. Lavery, 1889, 156. Macgregor, W. Y., 1897, 222. Walton, 1891-2, 144.

PARIS. LUXEMBOURG MUSEUM.
Delaroche, 1857, 247. Lorimer, J. H., 1894, 244. Rodin, 1915, 24.

ROME. NATIONAL GALLERY OF ITALY.
Kay, 1893, 235.

VENICE. GALLERY OF MODERN ART.
Lavery, 1905, 274. Smith, G., 1901, 154; 1902, 122.

VIENNA. K.K. MODERNE GALERIE.
Michie, 1894, 250.

UNITED STATES AND SOUTH AMERICA

BUFFALO.
ALBRIGHT FINE ARTS ACADEMY.
Macgregor, W. Y., 1905, 356.

NEW YORK.
METROPOLITAN MUSEUM.
Whistler, 1904, 252.
SCOTT CENOTAPH.
Westmacott, 1836, 345.

PITTSBURG. CARNEGIE ART GALLERY.
Nisbet, R. B., 1893, 443.

VALPARAISO. COCHRANE STATUE. (Erected for Chilian Government.)
Lawson, 1874, 575.

WASHINGTON.
CORCORAN ART GALLERY.
Nicol, 1869, 401.
NATIONAL GALLERY OF ART. (*Vide* Index I: Freer.)
Whistler, 1899, 209; 1901, 346; 1903, 292; 1904, 75, 80, 81, 255, 256, 294, 309, 313, 314, 328.

WORCESTER, MASS. ART MUSEUM.
Whistler, 1903, 232.

Index III

IMPORTANT ARCHITECTURAL SUBJECTS

ABERDEEN.
Art Gallery.
Mackenzie, A. M., 1906, 336.
George Street Savings Bank.
Kelly, 1910, 351.
Greyfriars Church.
Mackenzie, A. M., 1902, 660.
King's College.
Mackenzie, A. M., 1911, 414, 418.
King's College Chapel.
Mackenzie, A. M., 1870, 275.
Kingseat Asylum.
Mackenzie, A. M., 1902, 557.
Marischal College.
Mackenzie, A. M., 1894, 389; 1904, 426.
Parish Council Offices.
Mackenzie, A. M., 1898, 572.
St. Ninian's Parish Church.
Kelly, 1910, 359; 1911, 468.
ALEXANDRIA. Scottish Girls' Friendly Society.
Burnet, Sir J. J., 1891, 555.
ALLOA.
British Linen Bank Offices.
Browne, 1907, 386.
Public Baths.
Burnet, Sir J. J., 1897, 500.
St. John the Evangelist Church.
Anderson, Sir R. R., 1868, 210; 1870, 284; 1873, 775.
ARBROATH. Church.
Anderson, Sir R. R., 1872, 824. Burnet, Sir J. J., 1895, 493.
ARDKINGLAS, Argyllshire. (Capt. Sir Andrew Noble.).
Lorimer, Sir R. S., 1910, 368.
AUCHMORE HOUSE. (Marquis of Breadalbane.)
Kinnear, 1873, 780.
AYR.
Academy, Art School.
Morris, 1909, 410.
Burns Statue.
Morris (& Hunter), 1895, 483.
Library, Public.
Browne, 1891-2, 492. Morris (& Hunter), 1893, 495.
Old Church. Adair Monument.
Morris, 1909, 410.
Parish Church.
Morris, 1915, 570.
St. Andrew's Church.
Morris (& Hunter), 1896, 455.

BALCARRES HOUSE. (Earl of Crawford.)
Lorimer, Sir R. S., 1897, 502.
BALFOUR HOUSE. (Sir David Balfour.)
Bryce, 1853, 508.
BANGOUR. Village Asylum.
Blanc, 1901, 618; 1906, 341.
BARNARD CASTLE. Bowes Museum.
Honeyman (Keppie & Mackintosh), 1912, 468.
BELFAST. Town Hall.
Honeyman (& Keppie), 1898, 558.
BLAIR ATHOL. (Duke of Athol.)
Bryce, 1870, 259.
BORDEAUX. École de Médecine.
Pascal, 1912, 495, 503.
BRECHIN.
Bank Street U.P. Church.
Leiper, 1874, 710.
Cathedral.
Honeyman, 1903, 428. Honeyman (& Keppie), 1898, 586.
BRODICK. Hall.
Burnet, Sir J. J., 1894, 372.
BROUGHTY FERRY. St. Luke's Free Church.
Blanc, 1884, 862; 1885, 840.
BURNTISLAND. U.F. Church.
Robertson, 1900, 516; 1902, 749.
BUTE. Mount Stuart House. (Marquis of Bute.)
Anderson, Sir R. R., 1916, 534.

CAMPBELTOWN. Library and Museum.
Burnet, Sir J. J., 1899, 670.
CARDIFF. Welsh National Museum.
Browne, 1911, 402.
CARNBEE, Fife. Church.
Lorimer, Sir R. S., 1911, 472.
CASTLEMILK. Dumfriesshire. (Sir Robert W. Buchanan-Jardine.)
Bryce, 1867, 47.
CLIFTON HALL. (Sir Alex. Gibson Maitland.)
Bryce, 1852, 505.
CLYDEBANK. U.F. Church and Hall.
Paterson, A. N., 1901, 636.
CORTACHY CASTLE, Forfarshire. (Earl of Airlie.)
Bryce, 1872, 831.
CRAIGLOCKHART. Hydropathic Institution.
Kinnear, 1878, 930. Peddie, 1878, 930.
CRIEFF. British Linen Bank Offices.
Browne, 1907, 386.
CULLEN HOUSE. (Earl of Seafield.)
Bryce, 1859, 697; 1860, 614.
COLINTON. Lady Flora Hastings' Homes.
Anderson, Sir R. R., 1883, 982.

DUBLIN. Insurance Company's Buildings.
Browne, 1902, 750.
DUMBARTON. St. Luke's Church.
Anderson, Sir R. R., 1872, 824.
DUMFRIESSHIRE. Private Chapel.
Morris, 1914, 564.
DUNBAR. St. Anne's Church.
Lorimer, Sir R. S., 1893, 492.
DUNBLANE.
Cathedral.
Anderson, Sir R. R., 1911, 411. Browne, 1883, 1007. Lorimer, Sir R. S., 1915, 580.
Hydropathic Institution.
Kinnear, 1877, 847. Peddie, 1877, 847.
DUNDEE.
Royal Bank Offices.
Browne, 1899, 671.
Royal Exchange.
Bryce, 1853, 626.
DUNFERMLINE.
Carnegie Baths and Gymnasium.
Blanc, 1902, 755.
Carnegie Trust.
Lorimer, Sir R. S., 1912, 469.
DUNIMARLE CASTLE, Culross. St. Serf's Church.
Anderson, Sir R. R., 1871, 955.
DUNKELD. Cathedral.
Paterson, A. N., 1902, 655.
DYSART. Normand Memorial Hall.
Anderson, Sir R. R., 1883, 1013.

EARNOCK, Lanarkshire. (Sir John Watson.)
Leiper, 1877, 901.
EDINBURGH.
Academy, Royal Scottish.
Hamilton, T., 1849, 467; **1863**, 305; **1887**, 780.
Antiquaries, Society of.
Anderson, Sir R. R., 1916, 531.
Archers, Royal Company of.
Anderson, Sir R. R., 1905, 408.
Bank of Scotland.
Bryce, 1865, 21, 192. Kinnear, 1879, 957; 1883, 981. Peddie, 1879, 957; 1883, 981.
Bank of Scotland, Royal.
Peddie, 1872, 768.
Castle.
Blanc, 1887, 725; 1888, 735, 746, 1001; 1891-2, 530, 542.
Churches.
All Saints' Episcopal Church, Brougham Street.
Anderson, Sir R. R., 1866, 91.
Braid U.P. Church, Morningside.
Browne, 1887, 712.
Catholic Apostolic Church.
Anderson, Sir R. R., 1873, 752; 1874, 704.
Chalmers Territorial Memorial Church.
Blanc, 1885, 1107.
Christ Church, Morningside.
Blanc, 1898, 574; 1904, 441.
Good Shepherd, Murrayfield, Church of the.
Lorimer, Sir R. S., 1899, 662; 1903, 425.
Gorgie U.P. Church and Hall.
Robertson, D., 1897, 522.
Ker (John) Memorial Church.
Robertson, D., 1894, 371.
Kirk Memorial Church.
Blanc, 1904, 439.
Knox Church.
Hamilton, T., 1831, 304; 1858, 733.
Mayfield Free Church.
Blanc, 1880, 992; 1894, 367.
Merchiston Episcopal Church.
Blanc, 1875, 851.
Morningside Free Church.
Blanc, 1893, 502.
Morningside U.P. Church.
Robertson, D., 1880, 987; 1881, 917.
St. Andrew's Free Church.
Blanc, 1884, 856. Burnet, Sir J. J., 1885, 843.
St. Cuthbert's Church.
Blanc, 1889, 798; 1890, 429; 1895, 613; 1907, 411.
St. George's Free Church.
Anderson, Sir R. R., 1880, 975. Bryce, 1868, 118, 162.
St. John's Church.
Kinnear, 1880, 972. Peddie, 1880, 972.

EDINBURGH—CHURCHES—*continued*
ST. JOHN'S CHURCHYARD. DEAN RAMSAY MEMORIAL.
Anderson, Sir R. R., 1916, 530.
ST. MATTHEW'S, MORNINGSIDE.
Blanc, 1891-2, 482.
TRINITY COLLEGE CHURCH.
Bryce, 1851, 220, 221, 222.
COUNTY BUILDINGS.
Blanc, 1900, 559, 566.
CRAIG HALL SCHOOL, TRINITY.
Morris (& Hunter), 1893, 503.
DRUMSHEUGH BATHS.
Burnet, Sir J. J., 1882, 908; 1885, 847.
EDWARD VII. MEMORIAL.
Blanc, 1913, 444, 449.
FETTES COLLEGE.
Bryce, 1863, 699, 718; **1863**, 329, 338.
FOUNTAINBRIDGE WEST SCHOOL.
Anderson, Sir R. R., 1877, 873; 1880, 993.
HIGH SCHOOL (ROYAL), CALTON HILL.
Hamilton, T., 1827, 85, 108; 1858, 732; **1887**, 716, 750.
HOSPITAL FOR INCURABLES.
Kinnear, 1879, 973. Peddie, 1879, 973.
HOSPITAL (ROYAL) FOR SICK CHILDREN.
Browne, 1893, 498, 499; 1895, 626.
IMPROVEMENTS (SUGGESTED).
Peddie, 1854, 644; 1866, 11; 1867, 1; 1868, 62; 1869, 900; 1870, 214; **1880**, 442, 452.
INFIRMARY, ROYAL.
Bryce, 1871, 998.
MERCHANT COMPANY'S LADIES' COLLEGE, QUEEN STREET.
Blanc, 1913, 440; 1915, 581, 597.
NATIONAL GALLERIES.
Hamilton, T., **1863**, 305; **1887**, 780. Kinross, 1907, 394.
NEW CLUB.
Lorimer, Sir R. S., 1913, 441.
NORTH BRITISH AND MERCANTILE INSURANCE COMPANY'S OFFICES.
Browne, 1904, 447.
PHYSICIANS, ROYAL COLLEGE OF.
Bryce, 1869, 707.
PRINCES STREET CALEDONIAN RAILWAY STATION.
Kinnear, 1891, 546; 1891-2, 527. Peddie, 1891, 546; 1891-2, 527.
PRINCES STREET CALEDONIAN STATION HOTEL.
Browne, 1906, 320.
PUBLIC LIBRARY.
Browne, 1888, 733, 743; 1889, 807; 1890, 475, 482.
SCOTTISH CONSERVATIVE CLUB.
Anderson, Sir R. R., 1881, 893, 894; 1905, 413.
SCOTTISH PROVIDENT INSTITUTION, ST. ANDREW'S SQUARE.
Peddie, 1884, 870.
SOLICITORS IN THE SUPREME COURT. LIBRARY.
Browne, 1889, 797.
STOCKBRIDGE SCHOOL, HAMILTON PLACE.
Anderson, Sir R. R., 1879, 972.
UNIVERSITY.
Anderson, Sir R. R., 1916, 533.
UNIVERSITY CLUB.
Peddie, 1883, 1006.
UNIVERSITY MEDICAL SCHOOLS.
Anderson, Sir R. R., 1877, 908; 1881, 887.
USHER HALL.
Blanc, 1911, 413. Browne, 1911, 420. Burnet, Sir J. J., 1909, 406, 407, 411. Kinross, 1907, 394.
WAVERLEY STATION NORTH BRITISH RAILWAY HOTEL.
Burnet, Sir J. J., 1896, 652. Leiper, 1896, 498, 501.
YOUNG MEN'S CHRISTIAN ASSOCIATION.
Browne, 1915, 557.
WELLINGTON MONUMENT.
Wilson, C. H., 1841, 482.

ELGIN. TOWN HALL.
Mackenzie, A. M., 1895, 499.

FALKIRK.
BRITISH LINEN CO. BANK OFFICES.
Browne, 1899, 667.
CHRIST CHURCH, EPISCOPAL.
Anderson, Sir R. R., 1866, 199.
FORFAR.
EPISCOPAL CHURCH.
Anderson, Sir R. R., 1879, 940.
LOWSON MEMORIAL CHURCH.
Mackenzie, A. M., 1914, 570, 572, 580; 1915, 589.
FYVIE CASTLE. (Lord Leith, of Fyvie.)
Mackenzie, A. M., 1900, 508.

GIRVAN. CHURCHYARD.
Morris, 1916, 521.
GLASGOW.
ANCHOR LINE BUILDINGS, ST. VINCENT PLACE.
Miller, J., 1908, 423.
ART GALLERIES AND MUSEUM, KELVINGROVE. (*Vide also* International Exhibition.)
Honeyman (& Keppie), 1893, 351, 500; 1894, 515.
Leiper, 1894, 511, 522.
ART. SCHOOL OF.
Honeyman (Keppie & Mackintosh), 1913, 450.
ATHENÆUM.
Burnet, Sir J. J., 1887, 723; 1894, 512.
ATLANTIC CHAMBERS.
Burnet, Sir J. J., 1900, 521.
CAMPHILL U.P. CHURCH.
Leiper, 1875, 872.

GLASGOW—*continued*
CATHEDRAL.
Oldrieve, 1913, 419, 426, 431.
CENTRAL STATION HOTEL.
Anderson, Sir R. R., 1882, 927. Miller, J., 1908, 412.
CROSS.
Honeyman (Keppie & Mackintosh), 1915, 598.
EXCHANGE, ROYAL.
Paterson, A. N., 1911, 417.
GLASGOW HERALD.
Honeyman (& Keppie), 1895, 490.
INFIRMARY, ROYAL.
Blanc, 1901, 802.
INTERNATIONAL EXHIBITION. (*Vide also* Art Galleries.)
Miller, J., 1904, 457. Paterson, A. N., 1900, 534.
LIBERAL CLUB, GEORGE PLACE.
Paterson, A. N., 1909, 377; 1910, 355.
MUNICIPAL BUILDINGS.
Browne, 1882, 938. Leiper, 1903, 430.
NATIONAL BANK BUILDINGS.
Burnet, Sir J. J., 1902, 753. Honeyman (& Keppie), 1900, 515; Paterson, A. N., 1907, 382.
NATIONAL SECURITY SAVINGS BANK.
Burnet, Sir J. J., 1896, 654.
PARK CHURCH.
Leiper, 1897, 562, 719.
PARKHEAD SAVINGS BANK.
Honeyman (Keppie & Mackintosh), 1908, 428; 1909, 357, 376.
PATHOLOGICAL INSTITUTE, WESTERN INFIRMARY.
Burnet, Sir J. J., 1896, 653.
POLLOK STREET U.P. CHURCH.
Peddie, 1868, 271.
QUEEN MARGARET COLLEGE.
Honeyman (& Keppie), 1895, 507.
ROYAL BANK.
Peddie, 1873, 794.
ST. ENOCH SQUARE STATION.
Miller, J., 1906, 307.
SAVOY THEATRE.
Miller, J., 1913, 439.
SUN INSURANCE OFFICES.
Leiper, 1893, 357; 1904, 440.
UNIVERSITY. MEDICAL SCHOOLS.
Miller, J., 1906, 319.
UNIVERSITY. UNION CLUB BUILDINGS.
Burnet, Sir J. J., 1888, 986.
UNIVERSITY PRESS OFFICES.
Paterson, A. N., 1906, 353.
WATERLOO CHAMBERS.
Burnet, Sir J. J., 1900, 511.
GLEN, THE, PEEBLESSHIRE. (Lord Glenconner.)
Bryce, 1855, 573; 1856, 610, 699; 1860, 601; **1863**, 361; 1875, 937.
GOUROCK.
MUNICIPAL BUILDINGS.
Paterson, A. N., 1916, 525.
NATIONAL BANK OF SCOTLAND.
Paterson, A. N., 1915, 549.
GOVAN.
ELDER LIBRARY.
Burnet, Sir J. J., 1910, 370.
PARISH CHURCH.
Anderson, Sir R. R., 1910, 340.
GRANGEMOUTH. BRITISH LINEN BANK OFFICES.
Browne, 1907, 386.
GREENBANK. U.P. CHURCH.
Blanc, 1882, 931.
GREENOCK.
A CHURCH.
Anderson, Sir R. R., 1877, 857, 858.
ST. MICHAEL STREET CHURCH.
Peddie, 1854, 626.
GREYFRIARS', ELGIN. (Marquis of Bute.)
Kinross, 1900, 533, 549.

HAMILTON PALACE. (Duke of Hamilton.)
Bryce, 1851, 563.
HAMILTON. PARISH HALL AND PRESBYTERY ROOM.
Browne, 1886, 858.
HARTRIGGE, ROXBURGHSHIRE. (Rt. Hon. Lord Stratheden and Campbell.)
Bryce, 1856, 667.
HELENSBURGH.
CLYDE STREET SCHOOL.
Paterson, A. N., 1905, 448.
MUNICIPAL BUILDINGS.
Paterson, A. N., 1908, 403.
ST. MICHAEL AND ALL ANGELS' CHURCH.
Anderson, Sir R. R., 1868, 194.
HELSINGFORS, FINLAND. ST. ANDREW'S CHURCH.
Lorimer, Sir R. S., 1902, 650.

INVERGOWRIE. ALL SOULS' CHURCH.
Blanc, 1890, 488; 1891, 553.
IONA. CATHEDRAL.
Honeyman (& Keppie), 1901, 692.

KEITH HALL, ABERDEENSHIRE. (Earl of Kintore.)
Bryce, 1851, 431.
KELSO. ST. ANDREW'S EPISCOPAL CHURCH.
Anderson, Sir R. R., 1869, 748, 1015; 1871, 1094; 1873, 819.
KILBRIDE. WEST U.P. CHURCH.
Blanc, 1882, 930.
KILMACOLM. ST. JAMES' CHURCH.
Leiper, 1905, 421.
KINGHORN. ALEXANDER III. MEMORIAL.
Blanc, 1887, 916.
KINNAIRD CASTLE. (Earl of Southesk.)
Bryce, 1855, 601; **1863**, 349; **1880**, 453.

KIPPEN. Gillespie Memorial Hall.
Robertson, D., 1878, 966.
KIRKCALDY.
Free Church.
Anderson, Sir R. R., 1879, 965, 971.
Milton Road School and House.
Anderson, Sir R. R., 1880, 995.
Swan Memorial Halls.
Brown, 1894, 506.
KIRKWALL. Cathedral.
Blanc, 1910, 344, 349.

LARGS. Church.
Burnet, Sir J. J., 1891, 549; 1894, 527.
LEEDS. Insurance Company's Building.
Browne, 1902, 759.
LESMAHAGOW. Parish Church and Hall.
Paterson, A. N., 1898, 567; 1899, 566; 1912, 511.
LOCHGILPHEAD. Parish Church.
Honeyman, 1914, 585.
LOCHRANZA HOTEL, Arran.
Burnet, Sir J. J., 1894, 523.
LONDON.
Alliance Assurance Company's Office, St James's Street.
Shaw, 1913, 476.
Bank of England.
Soane, 1829, 277.
British Museum.
Burnet, Sir J. J., 1911, 403; 1913, 442, 451.
Chemistry of Great Britain and Ireland, Institute of.
Burnet, Sir J. J., 1915, 572; 1916, 564.
Civil Engineers, Institute of.
Miller, J., 1911, 412, 421; 1914, 578, 590.
Church (Second) of Christ Scientist, Palace Gardens Terrace.
Burnet, Sir J. J., 1916, 526.
County Council Hall.
Blanc, 1909, 369. Browne, 1909, 397, 398, 399.
Nelson Monument, Trafalgar Square.
Wilson, C. H., 1840, 429.
New Scotland Yard.
Shaw, 1913, 477, 478.
Piccadilly Hotel.
Shaw, 1907, 448.
Quadrant, Regent Street.
Shaw, 1907, 407.
Queen Victoria Memorial, The Mall.
Anderson, Sir R. R., 1903, 454, 455, 470.
St. Paul's Bridge.
Browne, 1915, 562.
Waldorf Hotel.
Mackenzie, A. M., 1907, 404.

MANCHESTER. Technical College.
Honeyman (& Keppie), 1894, 514.
MANDERSTON, Duns. (Lady Miller.)
Kinross, 1914, 547, 556, 559.
MARKINCH. U.F. Church.
Blanc, 1904, 439.
MELROSE. British Linen Company Bank Offices.
Browne, 1899, 667.
MONZIE CASTLE, Crieff.
Lorimer, Sir R. S., 1913, 468.

NEWTYLE. Parish Church.
Anderson, Sir R. R., 1911, 432.

PAISLEY.
Coats (Thomas) Memorial Church.
Blanc, 1886, 854, 1156; 1891, 554; 1893, 516; 1896, 649; 1902, 570.
Cross.
Lorimer, Sir R. S., 1914, 533.
Ferguslie Park. (Sir Thos. Glen-Coats.)
Blanc, 1889, 795, 796; 1891, 536; 1891-2, 404; 1908, 399.
National Bank.
Kinnear, 1879, 957.
Technical School.
Honeyman (& Keppie), 1898, 592.
St. James's U.P. Church.
Blanc, 1881, 892; 1885, 1106.
PANMURE HOUSE, Forfarshire. (Lord Panmure.)
Bryce, 1853, 588.
PARTICK.
Free High Church.
Honeyman, 1868, 57.
New Burgh Hall.
Leiper, 1871, 950.
PATHHEAD. Public Hall.
Browne, 1883, 1004.
PERTH.
Free Middle Church.
Blanc, **1885**, 869, 951
Free West Church.
Honeyman, 1869, 735.
PIERREPONT, Surrey. (Richard and Lady Constance Combe.)
Shaw, 1908, 435; 1913, 481.
PITCAIRN GREEN. U.F. Church.
Blanc, 1905, 424.

RENFREW. British Linen Company Bank Offices.
Browne, 1899, 667.

ST. ANDREWS.
Cathedral Church.
Anderson, Sir R. R., 1867, 65, 82.

ST. ANDREWS—*continued*
UNIVERSITY.
Anderson, Sir R. R., 1916, 532.
ST. VIGEANS. PARISH CHURCH.
Anderson, Sir R. R., 1872, 824.
SKIRLING, PEEBLESSHIRE. (Lord Carmichael.)
Lorimer, Sir R. S., 1908, 409.
STEVENSTON. U.F. CHURCH.
Blanc, 1904, 439.
STIRLING.
A CHURCH.
Anderson, Sir R. R., 1878, 948.
STATION.
Browne, 1902, 754.
STONEHAVEN.
A CHURCH.
Anderson, Sir R. R., 1876, 577.
SYDNEY, AUSTRALIA. HOUSES OF PARLIAMENT.
Honeyman, 1914, 584.

TORRY. ST. PETER'S CHURCH.
Kinross, 1914, 547.
TROON.
PARISH CHURCH.
Blanc, 1893, 346; 1906, 326.
ST. NINIAN'S CHURCH.
Morris, 1914, 560; 1915, 575; 1916, 578.

WHITBURGH HOUSE, MIDLOTHIAN. (Rt. Hon. Lord Whitburgh.)
Blanc, 1914, 540.
WINDLESTONE HALL, DURHAM. (Sir William Eden.)
Peddie, 1880, 973.

YARROW.
CHURCH.
Paterson, A. N., 1911, 452.
VILLAGE INSTITUTE.
Paterson, A. N., 1908, 410.

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